

## PERFORMING POETS

The organizers of Poetry International '67 could hardly have hoped for a better publicity boost than they received from Donald Davie's eccentric outburst in *The Guardian* just three days before last week's festival was due to open. "Go home, Octavio Paz!" snarled the scandalized professor. "Go home every good poet who has been lured to London this week." For Professor Davie it was enough that the festival was to be chaired by poetry-

hating Malcolm Muggeridge, that its handouts were vulgar and ill-written, that the whole thing was aimed at a large audience when we all know (if we are "level-headed") and live out of London) that the true audience for poetry is small, aloof, aristocratic.

"It will be wonderful if the hall is empty every night of the five. But this is too much to hope for. Let the seats in the hall be filled, and the seats on the platform empty." As it turned out, of course, no one, stayed away: not even Donald Davie.

Inside the hall, a florid, grinning Malcolm Muggeridge moved among his band of aesthetes, snoring more

Malcolm Muggeridge moved among his band of poets, dispensing monosyllabic introductions, schoolmasterly commands, "And now . . . Empson," he would announce and then, severely, "Come along, Empson!" Muggeridge was wise to limit the pre-

Inside the hall, a florid, grinning Malcolm Muggeridge moved among his band of poets, dispensing monosyllabic introductions, schoolmasterly commands. "And now . . . Empson!" he would announce and then, severely, "Come along, Empson!" Muggeridge was wise to limit the pre-amble: now and then someone was his "very good friend"; the aged Ungaretti was accused

of being Stephen Spender, Nathaniel Tarn was happily mistaken for Nathaniel Fern. Only on the second of his two nights (the other three were more informatively chaired by A. Alvarez) did Muggeridge attempt more than minimum politenesses, and then only to tell Allen Ginsberg that "we cannot escape the dilemma of our

## CONTEMPLATIVE ENCOUNTERS

JEAN ONIMUS : *La Connaissance p*  
Desclée de Brouwer. 135 Belg  
JACQUES GARELLI : *La Gravitation*

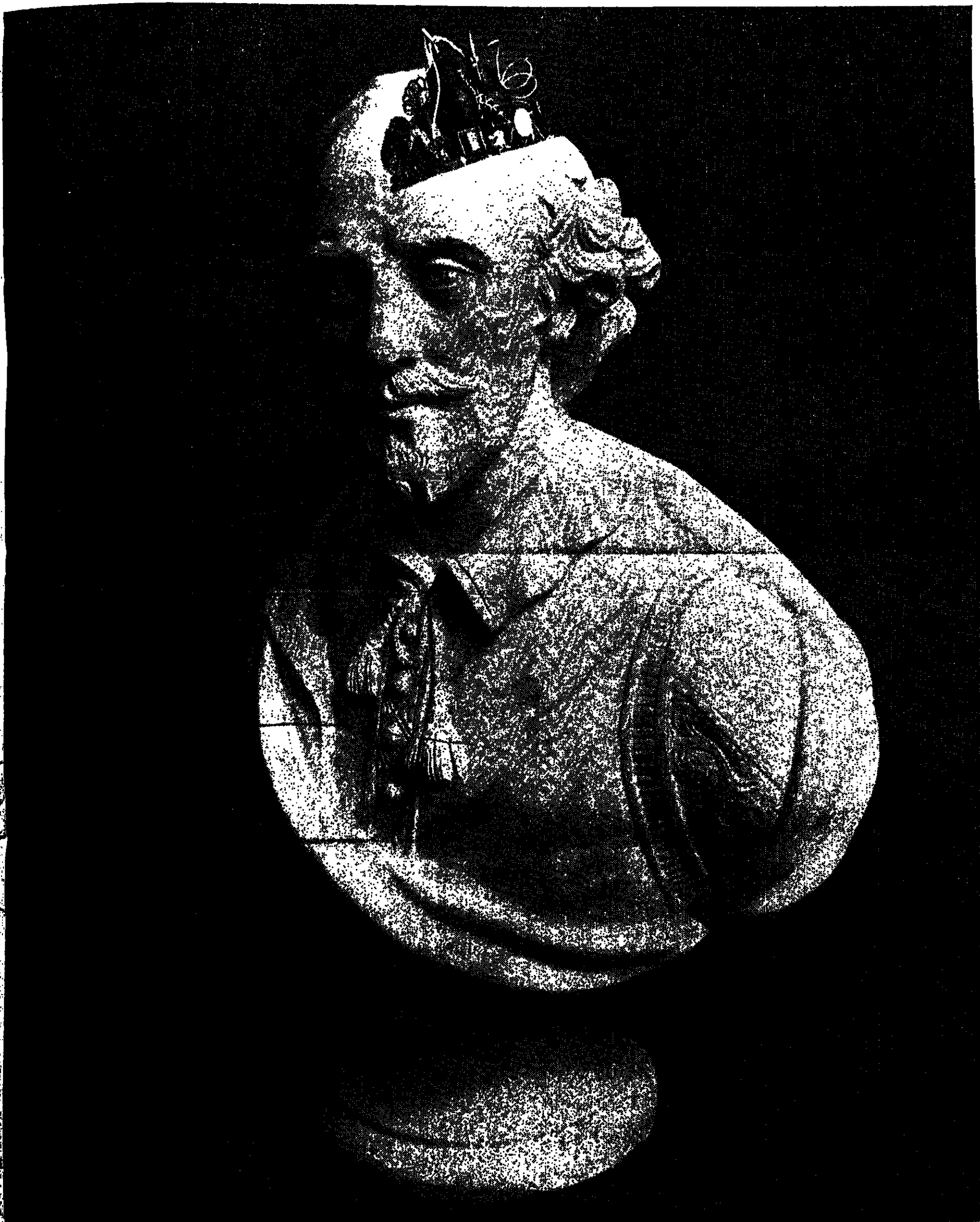
**MICHEL DEGUY: *Actes. Essai*. 296**  
The first book on this list fulfills a long outstanding need: a really coherent survey of modern French poetry. "Modern" in this context is a misleading word. It has little to do with chronology, much with definitions and attitudes. Today, it is generally recognized (or has been) that Baudelaire who set French poetry off on a new course. His own poetry, though basically classical, is still so modern in spirit that it comes as something of a shock to realize that this August is the first centenary of his death. It was 100 years ago that

that Lauremont began writing *Le Chant de Maldoror*, and only a little less than 100 that the meteoric irruption of Rimbaud changed once and for all the climate of poetry in France.

Modern poetry is misunderstood by precisely those people who should *prima facie* be most qualified to understand it. Yet the reason is not far to seek. In academic circles Cartesian logic still prevails; poems that are incomprehensible by rational standards are sus-

If the unit of poetry is the word (*mot*), its subject-matter can be said to be the Word (*Verbe*). The significance of this is brought out in the title of one of Alain Bosquet's books: *Verbe et verrière*. This is 'only one way of putting it, and it happens, not to be the way of either M. Jean

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# CROSSCURRENTS







# BEYOND DISPUTE

By Jonathan Miller

THE LAST HUNDRED YEARS have seen an astonishing growth in the scope and power of the physical sciences. In fact the growth rate of science is probably the most famous thing about it and the result is a public superstition about its developing capabilities nearly as strong as those it once succeeded in dispersing. The most sophisticated form of this superstition consists in the belief that science (whatever that might be) has reached a commanding height from which it will shortly control not just nature and the physical environment but the rest of human knowledge too. It is widely held to be a model, if not the model, for all meaningful description and that any proposal which hopes to make serious or lasting sense, on any subject, must either be capable of being assimilated to it or else be dismissed as gibberish.

The most powerful effect of this assertion has been felt in those departments of thought which have always faced both ways across the border between the two cultures. Psychology and sociology have summed up their own predicament in this respect by sometimes referring to themselves as the "soft sciences". This title may be ironic but it has a normative ring as well, suggesting through the medium of irony that these subjects should hurry up and assume the armoured hardness of the "real" sciences.

It is, of course, by no means clear how, or even whether, such a transition is really possible. The debate on the subject goes back to Mill and Comte, or even further perhaps, to Hobbes. And, of course, it is not something upon which facts have a bearing, since the question of what is and what is not a fact in these matters is precisely the point at issue. But the fact that such a trend exists at all might lead one to expect a nervous reaction on the part of those disciplines which share a frontier with the disputed territory. That is to say in the arts; and those especially which, like the "soft sciences", have an interest in human behaviour. But in fact, at the most general level at least, literature and drama have been more or less indifferent to the procedural conflict going on within the disciplines of sociology and psychology. Artists have quickly recognized that, at this level, the discussion of things like factual validity is of no immediate interest. This is partly due to the fact that art has never been self-conscious with regard to its fate as a coherent body of wisdom. There has never, for example, been, as there has in science, a super-ordinate philosophy whose agreed function it has been to adjudicate the sys-

tematic long-range ambitions of the subject as a whole. Science, on the other hand, is, by its nature, very self-conscious, and very profitably so. It is bound therefore, as are any of its subsidiary disciplines, to be methodologically sensitive in a way that literature has no need to be.

The result is that literature has possibly had more effect upon psychology and sociology than vice versa. Not through any explicit manifesto but simply through the insights it has to offer. For, eager though the "soft sciences" are to assume the credentials of hard physical science, they are also embarrassed by the way in which imaginative writers will often arrive at social and psychological conclusions without having to use any of the respectable apparatus of surveys or statistics. They may even concede the vivid finality of literature to the extent of using examples from fiction or the drama to illustrate their own cast-iron generalities. But there has never been a good open discussion on the question of why an illustration should be necessary; or what could be said to count as an illustration and what its logical connexion with more formal analysis really is.

For except in the philosophically trivial sense an illustration is not just something to break up the text with pictures. In any sense that really matters an illustration which could be said to make a difference has a complicated structural relationship with its explicandum. Any illustration which is to be more than a picturesque tautology must actually add something to the propositions made in the formal text. Social scientists are characteristically rather vague about what this extra dollop of enlightenment actually is. They are aware that it exists and Max Weber even coined the term "verstehen" or "understanding" to cover the case. It has not been made quite clear, however, what this "verstehen" is and why it should ever be needed. One never hears the term referred to in the physical sciences, where the theory, the formula or the equation is the "understanding". No extra clinging illustration seems necessary. This is not the place to go into the question, but its existence as an unsettled issue accounts for the way in which literature sometimes influences social science rather than the other way round.

Imaginative writers on the other hand are quite naturally indignant at the suggestion that they are only illustrators of respectable social or psychological theory. They may be happy to contribute, but for them, in the final reduction, literature is neither a docile handmaiden of the "soft sciences" nor a larval form of something which the "soft sciences" alone have succeeded in making adult. For them the pursuit of literature needs no other justification apart from the domestic critical standards of the subject itself.

Writers and dramatists may have been impervious to the more general calls of psychology and sociology but there still remains the possibility that they may have been influenced by the concrete data provided by these hybrid sciences. But does this possibility really exist? What is literature, such that a fact, discoverable only by science, could have a bearing upon its development? In any of the recognized senses which make a work of literature unique or valuable, it is about nothing more than what its characters did or felt. Any faithfulness which a work may have in this respect has nothing to do with the respect of special knowledge. For if it did, the case literature would become, quite of date in the way that efforts to select theories must. Seneca's plays would have died of antiquity just like the astronomical theories of Ptolemy. But in some odd way Seneca has outlived Ptolemy. Not because Ptolemy was dumber than Seneca but because his work made statements about the world in a way that made it critically susceptible to new facts and above all to new theoretical ways of expressing those facts.

For this reason Ptolemy's work was

superceded by that of Copernicus. Seneca on the other hand made statements about the world in such a way that while Shakespeare may have been better, there is no meaningful way in which he could be said to have superceded his Roman forbear. Not only have Seneca's plays not been superceded by those of Shakespeare, it is hard to understand just what it would be for them to have done so. It is this freedom from the risk of supercession which also makes literature somehow proof against the facts of science. By contrast with this, any so-called scientific theory which is proof against facts is not really a theory at all. A scientific theory has to be capable of being wrong in order to stand up as being right in any significant way. We never say that a work of literature is wrong. A novel or a play can be wrong-headed but never simply wrong. This suggests quite properly that the forces which determine the qualities of a work of fiction are an expression of the aptitudes of its author and not of any special facts to which he may or may not have had access. Special knowledge is really nothing to do with literature. It is with science. In fact science is special knowledge set out in such a way that it positively invites contradiction. Literature on the other hand is general knowledge, set out in a way which may be disliked or disagreed with, but never truly contradicted.

Although its subject matter may be general, this does not mean that literature cannot be abstruse. But this is because its expression is private, which has something to do with the handling of language and nothing whatever to do with any special disclosures which may have been made by another discipline.

Nevertheless the "soft sciences" and especially psychology have had some influence upon the course of modern literature. But not in any way which upsets the principles suggested above. The influence of psychology, for example, has come from that part of the subject whose methodological "softness" seriously embarrasses its claims to be a science at all. That is to say from psychoanalysis, the very department of psychology whose scientific status is most in doubt. It has influenced literature precisely because it is, in the very best sense, so literary itself. As an influence, therefore, Freud is far more like Tolstoy than he is, say, like Newton. His work affects that of other writers because it is part and parcel of the same affair. No logical rules are broken by saying

that such an influence exists because in fact the basic proposals of psychoanalysis are on the same plane of descriptive insight as those of literature. The data which Freud chose to organize are those that any imaginative writer could have handled too. And the sense which he made of these facts could also have been made by a literary figure, given Freud's genius.

This does nothing to diminish that genius, but it is simply an attempt to recognize precisely what it consists of. For the sake of argument one can describe it all in terms of one magnificent move of the literary imagination. Freud simply carried into childhood, and into the fantasy world of dreams, the same imaginative sensitivity which other writers had expended on the world of waking adults. It was not so much that he brought science to bear on adults as the fact that he enlarged the scope of literature to include the world of dreams and children. Until Freud suggested otherwise, children had been seen by writers (if they were seen at all) as innocent apprentices of adult skills. Their souls were seen as nothing more than smaller, simpler and duller versions of their grown-up relatives. They were not therefore worthy subjects for serious literature. Freud saw, on the other hand, that the moral life of human beings began, not just with human seniority, but at the moment of birth, and that man is complexly human from the moment he takes the breast from his mother. He did the same for dreams, which had hitherto been regarded as either incoherent anomalies on the edge of waking consciousness or else as receivers designed to pick up messages from the future. Freud showed that dreams, like childhood, were an integral part of the moral life. Freud in other words was a literary essayist in the spirit of Montaigne. He was a radical humanist for whom not only was nothing human alien but everything human was of total and meaningful interest—dreams, babies, lunacy, the lot.

Not only is the text of Freud's work literary and perhaps essentially tragic. Unlike any other putatively scientific study, its intellectual pedigree is strikingly literary too. It brings to the twentieth century a preoccupation with the irrational life of the imagination which is straight out of early nineteenth-century Romanticism. In his interest in dreams for example he has far more in common

with the Coleridge of *Biograph Literaria* than he has with any neuro-biologists he admired and so hard to emulate.

And this of course is the factor who has influenced modern literature. He licensed the surrealistic giving impressive credentials to irrational. Though of course it is hard to say how many writers of the other sort might not have gone on like this without his provocation. Writers like James Joyce are simply contemporaries of Freud, not dependents. The play of Ibsen too read exactly like some of Freud's great cases, especially *Ghosts* and *The Master Builder*. The would have happened, and indeed, without Freud; just as from a literary genius, could quite possibly have happened without Darwin or Charcot.

In fact, modern literature owes no more to Freud than the mindless men could be said to have derived from the apes. Both modern literature and psychoanalysis are one with a common ancestry in prehistoric myth, symbolism and nineteenth-century Romanticism. Any influence there has been arises from a purely literary parallelism. When the work of Freud has been brought to bear explicitly on literature as work of fiction or drama has suffered actual damage. This is particularly evident in the work of American writers; and above all in the work of those intuitive sensibilities and distorted by trying to press actual work through the regressive machinery of Freudian analysis. Such structures are not specifically connected with the doctrine of psychoanalysis. The unique gift of imaginative literary insight is whenever it is fitted to an idea which is misunderstood to the point of becoming a dogma. Plays of Ibsen which are tailored to Marx suffer the same sort of mortification. The plays of Brecht, for example, seem to dramatic life only when the literary vision of the dramatist is mutilated the insight of Marx rather than being subordinated to the dogma of his disciples.

For literature is not and never will be a "forme fruste" of an unevolved super-discipline. It is a "forme achevee" which reminds us all that we are, as human beings, of special interest. Without it we are to be that and the universe reverts to its primal vacuousness—a creature vessel full of stardust and cosmic spit.

## FOR OUR OWN GOOD

D. H. MONRO: *Empiricism and Ethics*. 236pp. Cambridge University Press. 40s.

Professor Monro's book starts with a sensible and lucid account of what have, for the past fifty years or so, been regarded as the main problems in ethics. Moral philosophy is carefully distinguished from morals, moral philosophers from moralists. The philosophers are then represented as having to face a choice between embracing an objectivist, non-naturalist position, or a subjectivist, naturalist position. At the end of the book Professor Monro has come down, for his own part, on the "side" of a cautious and level-headed naturalist-subjectivist position. He argues that a man's morality consists in his policy of deciding between alternative courses of action by means of consulting his own desires. He will have some immediate and some long-term desires. The ordering of desires in terms of which is to be sacrificed, if need arise, to which other, is the acquiring of a morality. It is always, in the long run, provided my own comfort to anyone else's good (though I may act on behalf of someone else, so long as it does not put me out too much), then this constitutes my morality. It is a morality of self-interest. Professor Monro is surely right to connect a man's morality with his long-term welfare. But there

are many problems left unresolved in his exposition. He tends to write, for instance, as though there were never likely to be any serious difficulty in deciding what a man's overriding long-term desires are, either by asking him or presumably by watching what he does. But when a man's professed beliefs and his behaviour conflict what are we to say? Professor Monro glances at the question of weakness of will and of self-deception. But it may be felt that in order to support his final conclusions he ought to examine both these possible patterns of behaviour in more detail. The most interesting critical part of Professor Monro's book is that in which he examines the notion of universalisability as a possible criterion by which to distinguish moral principles and moral judgments from others. He considers the notion particularly with reference to the writings of R. M. Hare, who, as is well known, put forward as joint criteria of a moral judgment that it should be prescriptive and universalisable. Professor Monro succeeds in exposing the extreme ambiguity and obscurity of the second half of his double criterion. He makes a very good, though perhaps not too case for saying that universalisability (the rule that if you say

"that ought not to be done" you must mean "ought not to be done by you, me, or anyone in similar circumstances") is not a logical rule governing the meaning of moral terms, but itself a moral rule connected with fairness or justice. It is to be regretted that Professor Monro did not think it relevant to his thesis to examine equally carefully the other limb of the supposed joint criterion for morality, the concept of prescriptivism. This is, in so obscure, at least as vague and as empty as that of universalisability. Indeed the main defect of the book as a whole is the very strict limitation of its scope. It is perhaps readily assumed that the old categories and the old dichotomies serve yet another (un-) purpose. Professor Monro examines the way that the naturalist/non-naturalist distinction is unrelated though he does not distinguish himself. But he does not distinguish "fact or value" or "descriptive or prescriptive" or "above all, it is because really impregnable? It is because Professor Monro never allows himself to question the usefulness of these categories that one sometimes has the feeling of plodding along with an urbane and friendly over-rather barren and well-trodden



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## REACTIONARY AND REVOLUTIONARIES

MARTIN KATZ: *Mikhail N. Katkov. A Political Biography. 1818-1887. 195pp. The Hague: Mouton. 24 Guilders.*  
 PAUL AVRICH: *The Russian Anarchists. 303pp. Princeton University Press. London: Oxford University Press. £3.*

Mikhail Katkov is an arresting and influential figure in Russian political history. A gifted journalist who acquired the reputation of "the dictator of the Russian press" in the latter half of the nineteenth century, he began his career as a liberal, with a predilection for English constitutionalism and the idealism of German Romantic philosophy, and finished as an iron-clad advocate of authoritarianism and chauvinism. Few men's politics remain the same between the ages of twenty-five and seventy and most of them, as they drift towards the grave, also drift politically into peevish and reactionary conservatism. Although Mr. Katz proclaims his hero—not very convincingly—a consistent political thinker, Katkov's career is, in fact, an extreme example of such progression. He illustrates precisely the phenomenon of "reaction"—not in any abusive but in a scientific sense of the term. He reflects the changes which overtook many Russian liberals under the impact of the growing tensions and uncertainties in Russian society after the peasant reform of Alexander II, the Polish insurrection of 1863, and the emergence of revolutionary movements.

Helped by an uncommonly acute brain, a persuasive pen, and a complete indifference to the deeper passions of his fellow-men, he attained a high position in public life. The swift rise in the councils of government came as a result of his immensely shrewd and efficient editorship of the newspaper *The Moscow Gazette* and the periodical *The Russian Messenger* which supplied the existing order with a rational defence. The moral strength of Katkov was that he could do all the work required of an advocate of the Tsarist regime as a matter of profound conviction and not merely of conformity with the political environment, although he showed unmistakable signs of a typical *parvenu*, tightly buttoned into self-esteem. He loved power and money and was close-fisted. Unlike his sponsors, however, he had respect for culture and intellect. Had he been a mere pragmatic sycophant, as he appeared to some, it is improbable that he would have earned so prominent a place in the history of Russian political opinion. Behind the pragmatism there was an earnest purpose. Indeed, he was capable at times of speaking the truth to the bureaucracy, although most of his *démarches* in this respect were directed against the allegedly excessive liberalism of some of its representatives. This got Katkov into difficulties. But the official detractors were overruled and Katkov emerged more convinced of his moral and political rectitude than ever before and still more certain that, granted certain conditions, the

structure of Tsarist Russia was as secure as his own position in it. Once Katkov's early idealism had faded, he became tough-minded, unbending and ruthless, outlasting in his advocacy of extreme repression, even official government policies and discovering dangerous agitators and "nihilists" under every gooseberry bush. His philosophical faith was meant, in the first place, to oppose "nihilism", which was beginning to threaten the established order. Despite excursions into turgid metaphysical speculations, however, his genius was not that of a thinker or a moralist or an intellectual but of the quintessential journalist, for whom only the existing world is real and who reflected and inspired the characteristic attitudes of the Russian ruling class in a period of transition. In the end he became an institution.

All this provides a rewarding occasion for a study in Russian social and political psychology, especially as no monographs on Katkov have appeared since the old works by his contemporaries Liubimov, Tatishchev and Semenovskiy. It cannot be said that Mr. Katz has risen to the occasion. His book has many merits but also major defects. In some ways it is an impossible book—a Ph.D. thesis at its grimmest, written in the most barbaric of styles and full of mountainous molehills of incomprehensible explanations. Mr. Katz writes of "veterinarians" motivated by that very *Weltschmerz* which he [Katkov] explicitly detested; of "the importunities of Katkovian *Phanazopolitik* upon France" which "quicken the Gallic diplomatic pulse"; we are told that "largely as a result of the Polish rebellion, he [Katkov] came to think more in terms of the direct and immediate organic union of the heretofore external state with the *Volksgeist*," that "history has smashed all of our social ovaries and given a negative direction to our artificial civilization," and so on throughout.

The chief merit of the book is in its extraordinarily good documentation—a magpie's hoard of evidence which, translated into an intelligible idiom, will be indispensable for those who write in the future. The important inference to be drawn from this evidence is that Katkov, deeply entrenched though he was in the heart of Tsarism, typified a break with the assumptions proper to a semi-feudal, hierarchical order. He was not simply a theorist of absolutism, but a representative of the emerging bourgeoisie, believing in freedom as a function of proprietorship, in freedom for a minority under the conditions of a competitive society. Russia was by no means as free from the characteristic features

of western social development as is often assumed. While the political structure remained intact, power was steadily growing in dependence on an unwilling, aggressive, self-righteous middle class, armed with new-papers and displaying all the familiar bourgeois virtues and vices. Mr. Katz rightly regards Katkov as a forerunner of Stolypin—the man who, at the beginning of this century, sought to debilitate Russian society and to create a small new class of wealthy farmers, while the vast majority of the Russian people were left no better or worse off than they were before.

*The Russian Anarchists* by Paul Avrich deals with the successors of those whom Katkov wished to destroy. The book has none of the formal defects of the other monograph. It combines exact scholarship with imaginative insight, intellectual grasp and readability. There is an extensive and elsewhere not easily accessible bibliography of anarchist writings, although the listing of secondary sources is incomplete as far as Soviet publications are concerned. The author has a flair for concrete instance that makes the milieu which he describes alive and he conveys not only what people said and did but also what they meant and felt. Some of the figures of this over-populated book—such as Bakunin, Kropotkin or Mahno—are familiar enough, others—such as Volin, Alexander Shapiro or Maksimov—are less known but perhaps not less interesting. Whether overworked or not, Professor Avrich presents the subjects with freshness.

Anarchism tends to be regarded as a fad of cranks or an excuse to manufacture home-made bombs. The only respectable form of this doctrine is the acquisitive economic anarchism whose father was Adam Smith. While attracting, like all revolutionary movements, freaks and problem children, anarchism in Russia had of course nothing to do in theory or in practice with the anarchy of the big-possible profits. Nearly all its leaders had much more pleasant personalities than some of their deeds would suggest. They were dedicated characters whose minds and hearts had been profoundly stirred by the sufferings which the people endured under the Tsarist regime. Covering a fairly wide range of attitudes and ideas, about which Professor Avrich provides a great deal of illuminating information, the Russian anarchists shared a fervent search for deliverance in total revolution, which is for society what a passionate love is for an individual. This experience marked them for ever, separated them from their past and moved them to reject almost every aspect of civilization.

Anarchy is a form of liberty. But

of western social development as is often assumed. While the political structure remained intact, power was steadily growing in dependence on an unwilling, aggressive, self-righteous middle class, armed with new-papers and displaying all the familiar bourgeois virtues and vices. Mr. Katz rightly regards Katkov as a forerunner of Stolypin—the man who, at the beginning of this century, sought to debilitate Russian society and to create a small new class of wealthy farmers, while the vast majority of the Russian people were left no better or worse off than they were before.

This experience, in which passions were attached to ideas, bound to dim the awareness of concrete social and historical reality, anarchists failed—not because they relished failure, in the manner of romantic psychopaths, but because they were rebelling in a vacuum, though their ideas and attitudes were responses to situation, not to the abstract, and they were equal to the disciplined ideology of Marx and Lenin that alone gave relevant to the human and social situation in Russia.

Professor Avrich, who examines the close relations between the anarchists and the Bolsheviks, concludes that when the anarchist forces were spent, or fizzled out into petty quarrels and mutual recriminations, the autocrats, the inquisitors, the oppressors and their henchmen came down. It is a familiar lament, the tragedy of human affairs, that grand ideals are perverted by reality, that intoxicating moments of creative freedom do not last, cannot—last. But it is unfortunate that the author of this interesting book joins the vast list of American writers on Russia who are only engaged in deciphering the past in an obsessive tone of political and religious obsessions. He is not, however, invariably stilted in his use of reality, of historical reality.

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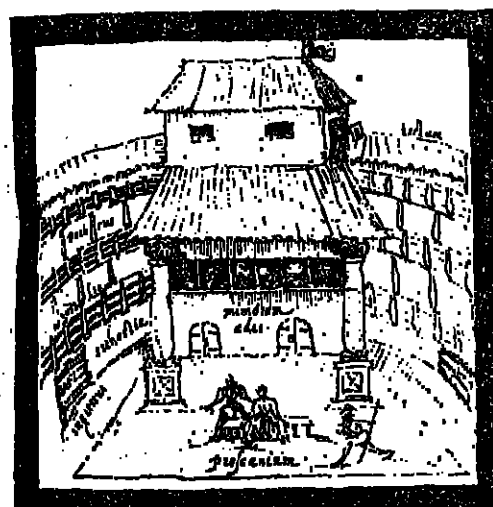
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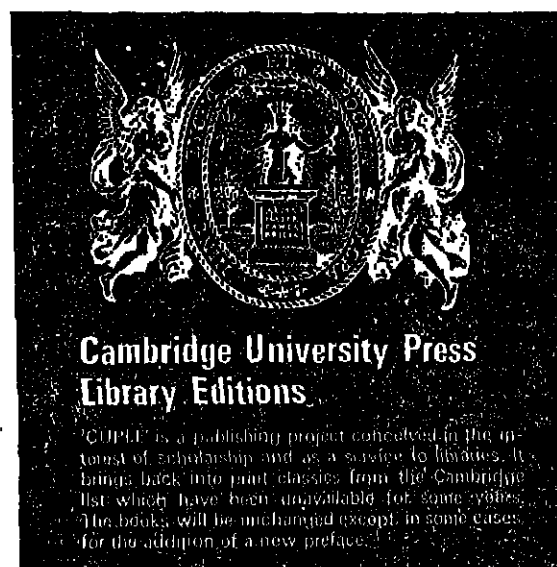
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## WHAT NEXT IN KENYA?

JOHN S. ROBERTS: *A Land Full of People*. Life in Kenya Today. 240pp. plus 16 plates. Eyre and Spottiswoode. £2.5s.  
 OGINA ODINGA: *Not Yet Uhuru*. An Autobiography. Foreword by Kwame Nkrumah. 323pp. Heinemann. 35s.

In the Kenya of which Mr. Roberts writes, Mr. Odinga Odinga, the former Vice-President, is in the political wilderness. As a journalist, Mr. Roberts lived in Kenya for three years in the immediate post-independence period, and he has used this experience to good effect. He is both sympathetic and shrewd, and he has obviously been at pains to look beneath the surface of Kenya life to discover the realities of that life as they affect the ordinary Kenyan.

Mr. Roberts is critical of the former colonial rulers in many respects, and of the traditional settler attitudes. In general, however, he takes an optimistic view of developments in Kenya, including developments in the field of race relations. On this subject he writes with considerable good sense, pointing out, for example, that a more serious potential danger than interracial conflict is the growth of an elite class in a country where "the gap between the most and the least educated is so wide as to make England seem like an egalitarian paradise".

The author emphasizes, rightly, that the key to Kenya's continuing success and stability is to be found in economic development, and in particular in ensuring that the fruits of economic development are widely spread. Whether this can be done, far more than the oft-repeated question: Who will succeed Jomo Kenyatta? is the great enigma of Kenya. Mr. Roberts reminds his readers that the basis of the ordinary Kenyan's life is the *shamba*, the peasant small-holding which provides subsistence and little more. At the same time he describes the drive towards efficient cash-crop farming, and towards industrialization, and he draws from this development an important lesson:

Kenya Europeans (especially the "old up-country hands") are fond of the saying "Nairobi isn't Kenya". Superficially this is true enough, but behind it lies a fundamental misunderstanding

of events. In what concerns the future, the contrast between "foreign" Nairobi and "Kenyan" countryside is a false one.

Unlike many commentators, imbued consciously or subconsciously with "colonial" ideas, Mr. Roberts recognizes, in his consideration of economic developments, that economics must be the tool, not the master, of politics. The scheme for breaking up large farms into small plots, for instance, he agrees to be unorthodox. But he comments that "in a country in Kenya's position orthodoxy gets nowhere". The political need to tackle the bitter land question, in short, has been far more important than any purely economic considerations.

Mr. Odinga, well known as a flamboyant figure on the political scene, is far from optimistic about the present state of affairs in Kenya. In his view, President Kenyatta's Government has taken a false turning, by accepting too readily the administrative and economic doctrines of its colonial predecessors. His ends—giving land to the landless, providing education, pushing up living standards—are the same as those of the Government he criticizes, the Government whose policies are discussed in Mr. Roberts's book. His means would be far more radical.

The later chapters of Mr. Odinga's interesting work are a form of political apologetics, an explanation, and justification, of his break with his former colleague, President Kenyatta. They are the least satisfactory part of it, because they emphasize one side of his character, his sense of persecution, at the expense of much else.

In the earlier chapters, Mr. Odinga paints a fascinating picture of the development of political activity from the grass roots, and gives the lie, incidentally, to those who think of him as a kind of picturesque demagogue, and forget his very great ability. Like all successful leaders,

Mr. Odinga can formulate and stand by long-term aims, but can also understand the importance of apparently trivial details in an unsophisticated country—details such as the insistence on wearing African rather than European dress as a member of the Legislative Council. In these early chapters, the former Vice-President—here with far less of a chip on his shoulder—presents some pretty dismal evidence of insensitivity on the part of some of the colonial powers that were.

On the African political scene, he provides some good inside accounts of the old Kenya African Union organization, and about Mau Mau he remarks, in a judgment that would now be shared by many far less committed than he, that "Kenya nationalism turned violent because for thirty years it was treated as seditious and denied all legitimate outlet".

On the post-independence period, too, Mr. Odinga provides some interesting insights, notably his description of the process whereby the power of the cabinet was diminished, that of a small caucus of ministers increased.

There is no doubt that Mr. Odinga possesses many of the attributes of successful political leadership. Why, then, is he in the wilderness? To say simply that he has lost out in the struggle for power is tempting, particularly as the author's own antagonistic feelings towards Mr. Tom Mboya run as a minor theme through much of his book, but it is surely not the real answer. As revealed in his own account—and in his own consistent political behaviour—Mr. Odinga is in his element as a leader of opposition. In the Kenya of today, as Mr. Roberts helps us to understand, mundane administrative and economic problems are more of a real challenge than the dread hand of the imperialists. Nevertheless, it is far too early to write Odinga off as a political relic.

## POLITICAL PRISONER

JAMES KANTOR: *A Healthy Grave*. 227pp. Hamish Hamilton. 35s.

Just four years ago the South African Government scored its most sensational triumph in its fight against political opposition. Top white and African leaders dedicated to a policy of violence were arrested on a farm at Rivonia, near Johannesburg, and documents seized incriminating a number of other people, including a solicitor named Harold Wolpe. When, a few weeks later, Wolpe escaped from Marshall Square prison the scene was set for the arrest of his brother-in-law and legal partner, James Kantor, suspected of having assisted in the escape.

*A Healthy Grave* is Mr. Kantor's account of his detention and lingering imprisonment under the extraordinary Ninety-Day Law. It is also his first-hand account of the famous Rivonia Trial—for during imprisonment he was formally released from "detention" and immediately re-arrested on a charge of sabotage, to appear in court with the political leaders rounded up at Lilliesleaf Farm.

Fortuitously, the book appears at a time when the subject of prison conditions is being aired afresh in the South African courts. It is no surprise to learn that the book has been banned there; Mr. Kantor sues for its publication. He is not alone in his discomfort, the petty insults, the vading uncertainty about why he was being held behind bars and what further manoeuvres were being planned to add to his misery.

His pen-pictures of police officials are frank, often to the point of brutality:

"For the first time Lieutenant Swanepoel was called to give evidence. His physical appearance, that day afforded me a great deal of pleasure. There was a square of plaster on his head and he had a black eye. Apparently he had received these injuries when trying to make an arrest in one of the African ghettos. Before making good his escape, the political suspect had his swanpooled in the face with a bottle. Uncharitable? But, one may

## Crosscurrents—II

argue, what need of charity was someone who is alleged to be a prisoner unwilling to offer information to the police?

The argument has wider implications. In a sense violence is through the whole of this book, if one type of violence is another, could not a case be made out for the sort of underground fare envisaged by the political ringleaders sentenced to imprisonment at the Rivonia Trial? (An interesting question which, as the novel assumes, is hidden beneath all the false appearances. Since he explains the function, he comes very close to suggesting that the concerns of the novel are essentially sociological; but since he goes on to explain also when he speaks of the novel he is speaking of a "classic intention" from which many novelists, and especially many American novelists, have deviated, it appears that we have at least two classes of novel to consider. On the one side the classic intention is embodied in novels as different as *Don Quixote*, *Madame Bovary* and *Great Expectations*; on the other we find Dreiser, Sinclair Lewis and Dos Passos.

Early on, Mr. Kantor tells how once considered himself "a poor average South African". He is a highly successful lawyer, and the colour of a man's skin worried less than it did so many of his contemporaries. He did not make an active issue of politics other than to include in his practice the defence of political detainees.

But imprisonment and contact with his fellow-prisoners shaped his political awareness till, day by day, first time I began to feel that the course advocated by my comrades was the only one which was honourable. Undoubtedly, readers would balk at this confession of violence; certainly it is the most controversial aspect of the book.

Before the Rivonia Trial had its full course James Kantor found not guilty and discharged. Today he and his family live in a land, from which, at a distance, he can look on South Africa as "a land of fabulous weather and an unhealthy political climate". The world "the healthy grave" of title. It is a well-chosen title, for the complexity of those who try to be observers of the South African scene.

## SOCIOLOGY AND THE NOVEL

By H. MacIntyre

Why the novel? Trilling has said that the novel is "a social quest for reality, the work of the novel is to find the illusion that snobbishness and to try to penetrate to the truth which, as the novel assumes, is hidden beneath all the false appearances". Since he explains the function, he comes very close to suggesting that the concerns of the novel are essentially sociological; but since he goes on to explain also when he speaks of the novel he is speaking of a "classic intention" from which many novelists, and especially many American novelists, have deviated, it appears that we have at least two classes of novel to consider. On the one side the classic intention is embodied in novels as different as *Don Quixote*, *Madame Bovary* and *Great Expectations*; on the other we find Dreiser, Sinclair Lewis and Dos Passos.

But they are believed, although such beliefs are not always admitted to by those who hold them. To avoid falling into them we shall want to specify the task of the novelist and the task of the sociologist more accurately and here we would do well to remember Trilling's contrast, although we shall have to learn to use it in the right way. For the point about Dreiser, Lewis and Dos Passos is that even at best they do offer us mere social description. They are contrasted by Trilling with the classical novelists because they do not embody in their understanding of society the distinction between social appearance and social reality of which Cervantes is the father. And we may go on to contrast their work with that of the sociologist because the sociologist cannot ever be content with mere description either. Certainly social description is his starting point and in the end the test of his theories too. But it is only in the context of some theory that social description has sociological point. Why?

Not only because sociology aspires to generality, as does all science. But also because the sociologist must transcend the vocabulary, the categories, the perspective of the agents whom he studies. Of course he must be able to present the social world that they see; but he must also aspire

to explain why their vision is as it is. Hence for the sociologist the contrast between the social world as it appears to agents and the social world as it is a central one. But if it enables us to explain why Dreiser, Lewis and Dos Passos do not do what the sociologist does, it surely assimilates the sociologist to the classical novelists as Trilling describes him; and this assimilation is in danger of leading us back to the view of novels and sociological works as either rivals or substitutes.

We might be encouraged further in this assimilation by considering that Trilling himself has at times appeared to endorse it, at least in part. For he once wrote of Riesman's *Individualism Reconsidered*, that "No American novel of recent years has been able to give me the sense of actuality of our society that I get from Mr. Riesman's book". A comment like this underlines the obvious fact that novels can be put to sociological uses, and that sociological analyses can be stimuli for the imagination, while driving us still harder to specify differences. Somebody may interject at this point that surely I am setting myself a false problem: the differences are obvious and a single glance at the sociologists' professional journals will reveal them. What could those statistical tables be doing in a novel? Or that ponderous artificial prose? This point is an obvious one and not to be ignored, but both the statistics and the artificiality of sociology's technical vocabulary themselves only have point in enabling us to theorise better, and in so far as the aim of theorising is to distinguish social appearance from social reality, we have to return to the problem of how to distinguish the sociologist from the classical novelist.

I have said that the sociologist theorises partly in order to provide himself with a standpoint external to those whom he studies. It might be thought that precisely herein lies the distinction for which I am searching. For although novelists are able to adopt a variety of strategies with their characters, they cannot avoid a substantial identification with at least some of them. The world which they portray may not be entirely as their characters see it, but it is partially constituted by what their characters see and are able to see. This is as true of the novelist who writes entirely in the third person as it is of the novelist who uses first person narration. Certainly a novelist who failed at this point would destroy that necessary sympathy which must unite a novelist with his characters, even with those of his characters whom he hates, but upon whom he has conferred their own hateful autonomy.

However, if the suggestion is that the sociologist must alienate himself from those about whom he writes, while the novelist must not, it remains true that at a certain stage in the sociologist's work he too must be prepared for the task of sympathetic identification. This is the basis indeed for all those theories that would make *empathy* central to social science. Once again we have been insultingly specific. Yet we are now moving in the right direction. For if it is true that the novelist has to balance his sympathy for his characters against the need for exposing their illusions, it is also true that he marks the distinction between appearance and reality in a quite different way from that in which it is marked by the sociologist.

Each novelist constitutes his own world to which he stands as God. The distinction which each novelist makes between social appearance

and social reality is internal to that world. And as the worlds vary, so does the distinction. Indeed what constitutes reality to one novelist constitutes appearance to another. Contrast Tolstoy with Proust. Yet no question arises as to which is right. Within certain limits the novelist may determine for himself what the appropriate criterion of truth is which is embodied in the notion of "true to life". This is because the worlds of the novelist are only possible ones and the only untruth is impossibility in the novelist's own terms. This is not to deny that many of these possible worlds are portrayals of the actual world or rather of parts of it. But the novelist's possibilities do not stand or fall as such portrayals and we might note that even when we do so use them, it may be that the portrayal of possibility preceded the actuality. Kafka wrote *The Castle* a number of years before the commissars built it.

But the sociologist has to find a standpoint from which to view all societies including his own. This only his theory can provide him with and it has to be a theory in which the distinction between illusion and reality is made not in terms of one possible, social world but in terms applicable to every actual one. For although within the framework of many actual societies we shall find a line drawn between illusion and reality, the sociologist cannot simply take over the distinctions drawn by those whom he studies. For if he does he will find himself absolutising the standards of some one society and allowing us to view other societies only as they are distortedly seen by others. Professing to be a sociologist he will have regressed in fact to the ethnocentricity of the savage. Often enough of course

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# MACMILLAN

the society whose epistemological standards are thus absolutised will be the sociologist's own; but perhaps as often it will be the society in which he did his field work or other empirical study.

Independence then is what the sociologist seeks to gain in a way that the novelist never does or can; and it is the independence of his reports that make them—if they are successful—unique sources of social understanding. I have already said that this independence can only be gained by theorising. The wish to utilise mathematical techniques, the need to invent a new vocabulary and the aspiration to what Wright Mills contemptuously called "grand theory" are all aspects of the attempt to escape the relativities of one's own social position by theorising. Wright Mills was quite wrong in his contempt for Parsons. The Parsons of *The Social System* attempted a necessary task and if in many ways he left himself open to fatal criticisms, it was not because of the large-scale character of the work. So also with what is often seen from outside sociology as Parsons's jargon. We have learnt so well from the anthropologists that we cannot hope to study a tribe unless we know its language that we must be careful also to learn the Parsonian lesson that the dialect of the tribe we are studying is not the appropriate one to write about it in. Even jargon may help to produce in an apprentice sociologist that alienation from his own society which is so essential for his work.

In this perspective we can make a point that is often advanced misleadingly. It is sometimes suggested—and I have, so far been careful not to suggest—that the novelist, like the historian, is concerned with the particular and the individual, while the sociologist aspires to generality. But the obvious objection is that the classical novelist, too, is often concerned with the individual precisely as exemplifying a well-defined, socially important type of person. He is concerned with role, status and class just as the sociologist is and he cannot escape being so concerned. But there is another level at which

the drive to generalisation is much more in the novel. Novels are complete themselves. (It is no objection to a novel that an author may write a series of novels.) But there is a kind of incompleteness in sociological writing which is logically necessary.

Every study of a particular social practice or condition or institution raises questions, first about the practice, conditions and institutions, and secondly about the character of the total social setting, to answer each such set of questions to raise yet another. With novels does not arise, since the point of a novel is not to answer questions but to throw light on them. It is as if, in the novel, we were to see a series of examples of a social practice, but also because each is concerned with life in society, the extent to which a sociological intelligence seems to inform the imagination.

One of the questions which Gollman poses in *Asylums* is that of the far the disturbed and disoriented behaviour of mental patients is the one of the clinically definable psychiatric disorders from which they suffer and how far it is the outcome of the set of roles which are imposed upon them and imposed upon the patients in mental hospitals by orderlies and doctors. Jensen's heroine, who could say of herself, "I wanted the knack of being I did not know the rules", faces the pressures whose source is partly diagnosed by Gollman. Her books may incite us to reflect further upon the nature of social roles and the character of what Gollman calls "total institutions" (asymptotic to monastic communities are other types of total institutions), but Gollman cannot avoid such incitement. Any such further reflection would lead to the formulation of reformulation and perhaps solution of wider problems about the nature of social life would move us away from the novel and into sociology. Higher-level theory has its fictional counterpart.

## Fiction

### PILGRIMS' PROGRESS

S. Y. AGNON: *In the Heart of the Seas*. Translated from the Hebrew by I. M. Lask. 128pp. Gollancz. 18s.

In one sense the timing of the publication in this country of *In the Heart of the Seas*, by S. Y. Agnon, last year's Nobel Prize winner, could not be better. For this gentle, passionate, and somewhat sentimental novel, which embodies the Jew's essential longing for the Holy Land and the sincerity of the diaspora's prayer over 2,000 years for "Next Year in Jerusalem", the triumphant determination with which the recent six-day war was fought does not seem surprising in the context of centuries of devotion by pilgrims like those in Mr. Agnon's story.

But readers encountering Agnon for the first time might find him more attractive and varied as a writer in the *Two Tales* which were published here last year. The story of *In the Heart of the Seas* is simple enough and the feelings of the assorted band of wayfarers, the adventures and temptations they meet on their journey from Galilee to Palestine, are readily comprehensible. We have the rabbi versed in the legends of the land of Israel, the wives carefully abandoning their worldly goods, and in their midst Hanneh, the archetypal

typical humble saint who carries his possessions in a small kerchief and turns out to be strong enough to swim over the seas faster than a ship.

The consciously Old Testament style, as it appears in translation, sometimes sounds like a parody of the Bible, but the natural descendant of the rabbi and his forebears and credentials as God is always "the Holy One, blessed be he" and the proverbial "pious" is never far away. It is a pity but this method of presenting a fable is no longer familiar to us and it takes longer than a good 128 pages to grow used to it. The same moral fervour was apparent in *Two Tales* but there the stylistic details of everyday life and the details of the journey are not so much a part of the story as they are in *In the Heart of the Seas*. We really ought to know and to use only our Torah but our Messiah is not to mention the writings of the Bial Shem and the learning of the countless Yeshivahs of Europe.

### STATE OF MIND

ROBERT PINCHET: *Baga*. Translated from the French by John Stevens. 135pp. Calder and Boyars. 25s.

*Baga* is a long and fantastic pun on the word "state". The narrator is one of Robert Pinchet's dynasty of mythical kings. Architecture, a name which gives fair warning that we are in for a book-load of lies. His kingdom is himself and he rules over it reluctantly, by divine right: the State is a state of mind. Architecture therefore is the representative of all those who did not ask to be born free but who do not want to die, and as his dereliction increases so does the will to survive, because "When one's had all one's branches cut off, one has primitive reactions".

Between Architecture and the outside world stands Baga, whose official position is that of Minister. Architecture himself is very anti-architectural. Baga refuses to let his kingdom too far in the direction of the responsible and biological extension of graves, sleeping, eating, and so on. He is "involved" as kings must be, and he is "involved" with his kingdom and is able to keep some sort of control on his own mind. The king of Robert Pinchet is a desperate case on a human situation. Baga judges as bleakly as Samuel Beckett and in *Baga* the narrator's mind undermines the sense of the sudden changes of tense, place and person. By the end very little is standing but the words themselves

## Fiction

GOSE VIDAL: *Washington, D.C.* 316pp. Heinemann. 30s.

Mr. Vidal's latest novel, a prodigiously skilled and clever performance, is at its context the changes in Washington society and politics between 1937 and 1952, the period encompassing the heyday of Roosevelt, the "accident" of Truman's necessity, and the evil force of McCarthyism.

Washington, D.C. moves through the overlapping careers of Burden, a leading Democrat senator, conservative but well-intentioned and with old-world notions of honour, and his assistant Clay Overbury, handsome, amoral, driven by the appetites of political ambition and the largely virtuous senator Burden, while his assistant, cynically opportunist, rises steadily in the shadow of the presidency. Their careers, intermingled with the real events in American politics of the period, are clearly meant to be taken as representative.

Behind-the-scenes Washington is, of course, a well-worked area of recent American fiction and journalism—the Capitol with the dome taken off—and Mr. Vidal's account of the intrigues and processes by which American politicians gain and hold power (occasionally without exception) does not exactly come as a revelation. What is a little surprising in this novel is the ferocity of its disbelief in any human, let alone political, good. The private and public worlds of its characters are pictured in terms of jungle war.

A conqueror who conquers C who conquers A. Each in his own way was seeking for precedence and to deny the essential predatoriness was self-

## SEAMY SENATORS

mental; to accommodate it wrong; to change it impossible.

Hope, if felt at all, is expressed negatively.

Yet Peter was not prepared to accept the fact that, even for him, there might exist no alternative to being a fierce carnivore in a jungle war plainly destined to continue, with or without him, until man's end.

Life is warfare, no holds barred, and Mr. Vidal piles nastiness on nastiness to make his point, and also, no doubt, to give his public the kind of *frissons* they have come to expect

of him. Friend betrays friend; father is prepared to commit daughter to a mental institution rather than have his political plans interfered with; husbands cheat wives, and vice versa; brother and sister commit incest; father-in-law blackmails son-in-law; daughter shoots father; respected senator takes a bribe; war hero is publicly exposed as a fraud by his brother-in-law; so the grim charade is acted out. To the point where a reader starts to ask, can life, even in Washington, be really all that bad?

### SIMPLE SECRETS

ARTURO VIVANTE: *A Goodly Babe*. 178pp. Heinemann. 21s.

The English or American woman in love with an Italian is an old fictional standby. Arturo Vivante's *A Goodly Babe* takes the opposite theme of the Italian who falls in love with and marries an American girl. Their first child, born deformed, dies within minutes; their second is normal and lives. This is more or less the whole plot of a short first novel, but at first sight seems plain almost to the point of simplicity; but in effect and in fact it is nothing of the sort.

Its technique looks easy and imitable: with a minimum of description and comment, the action is set down. Signor Vivante writes, he says, "to reach the core, the secrets that even a small matter holds". Small matters, in the worldly sense, large in the emotional or the spiritual, are his theme: need, loneliness, communication, the lack of it

—personal relations, in fact. There is no "atmospheric" writing (he knows his Italian atmosphere too well): the characters, not their surroundings, provide their atmosphere. At times he recalls Chekhov, even to the extent that his hero, like some of Chekhov's, gives an impression of inadequacy, even of silliness. *Simpatico* he is clearly meant to be, but by the end one feels for his bristling Bostonian Jessie, to whom he is unfaithful the moment they are apart, and who must know it, yet can surely never quite know what goes on in his un-American mind.

That Signor Vivante is writing in what is not his mother tongue makes the charged simplicity of his language all the more impressive: it seems to hold much, to suggest more. The very occasional Italianateness of phrase is acceptable and even enriches, with a pinch of oddness, his plain prose.

### GOOD FRIDAY

MAURICE TOURNIER: *Vendredi ou les Limbes du Pacifique*. 205pp. Paris: Gallimard. 12fr.

The south of France is full of evidence of a national Crusoe-complex, and as all those thatched beach-bars with names like Chez Robinson, but which are decided to go back to the beginning and re-write the whole story. His point of view wobbles confusingly between the ironic and the merely informative, like that of the Dutch captain who predicts the whole course of the book in the first few pages, with the help of a pack of playing cards.

M. Tournier's castaway is still an eighteenth-century Englishman, from 1717, but, on the evidence of the log he keeps, also something of a nineteenth-century French intellectual and of a twentieth-century man. The practical side of *Vendredi* is very circumstantial, however, so that there is no problem in accepting that this is the way a man might subsist in the conditions. But it is the transformations which Robinson undergoes as man and as symbol which really matter and these are sometimes a bit vague. His life on the island has two halves, pre-Friday and post-Friday. Pre-Friday Robinson, after an initial period of bewilderment, becomes a paragon of man, imposing order on a wilderness not because it is a reasonable thing to do, but because he cannot not otherwise; his subconscious having been fastidiously moulded by the Bible-based traditions of his upbringing. By the time Friday appears there are buildings and a legal system, ready to absorb him. But Friday

is not having any, because he represents the germ of chaos. One carelessly discarded match and the whole man-made fabric of the island disintegrates. Under the influence of Friday, whose skill is in harnessing nature and not taming it, Robinson abandons his geotropical life and starts on a rather mysterious hellelone. When a rescue ship finally arrives Friday takes it but Robinson does not, choosing to remain on the island with a new companion, a cabin-boy whom he renames Jeudi, to signify that Jupiter has replaced

Venus (*Vendredi*). This may or may not be M. Tournier's judgment on the point we have reached in our mythical evolution.

Into *Vendredi* he has packed rather too much anthropology and philosophy, but he describes the strange relationships between Robinson and his environment imaginatively and even poetically at times. He is certainly at his most entertaining when he hints at the dark forces that drive people to do things like burrow into pot-holes, sun-bathe or take mud baths.

### LAND GIRL

SYLVIA WILKINSON: *Moss on the North Side*. 235pp. Hart-Davis. 25s.

Like other novelists before her, Sylvia Wilkinson is all too fascinated with the American countryside and with her own skill and sensitivity in describing it. Cary is the daughter of a Cherokee Indian farmer and a white prostitute; her adored, illiterate father dies and she has to leave the rural surroundings she loves to live with her despised mother in town; finally, she returns to the farm and again takes up her friendship with the farm boy, who, like the country itself, both fascinates and frightens her a little.

The book is a network of elaborate flashbacks, linking the half-wild child's minute observation of her surroundings, and her feeling for it, with her dim but growing self-awareness; her love for her father, her

revulsion from her mother, her puzzled, brave attempts to understand the manifestations of sex around her. When she writes of nature, Miss Wilkinson can hardly be faulted; she infuses description with the absolute excitement of accuracy; the important minutiae of the country child's existence are lovingly exposed. One rarely reads such accomplished, joyful prose.

But there is a terrible knowing teenage mawkishness about the soap opera first kiss and it is so ill with the innocence that goes before; and Miss Wilkinson finds it hard to fuse the other characters into the plot. The skill of some of the writing leads one to expect more development from a novel which still has plenty to commend it. Sensitivity is not all.

### BITS AND PIECES

CHARLES FORTIS: *Norwood*. 190pp. 21s.

*Norwood* cannot be said to add up to much, but it keeps its hero's adoration of his mother, and these two points are the only ones that are not forgotten. Norwood is a midwife, a bad debt, and a fiancée. Mr. Fortis is a talented writer; he has a good ear for dialogue and his episodes are well-shaped if inconsequential.

JANET FITCHMAN: *Meeting for Burial*. 160pp. Gollancz. 21s.

The Quaker Meeting for Burial is a gathering at which the living may speak of and remember the newly dead. Janet Fitchman has made this the framework for a novel which traces the many activities of an

impatient and beautiful woman who spent all her emotion and energy on good works. Her Norfolk Quaker childhood in the last century is delightfully drawn, but after that the story moves from one dramatic episode to another; and personalities disappear into great moments of world history: the trenches and the refugees in France during the First World War, Russia during the famine, Wales in Depression years, and so on. Each vignette is enjoyable; there are some touching self-portraits by elderly members of the Meeting; but the central plot—a real understanding of the heroine—is missing, and the book remains fragmented, with too many highlights and not enough continuity.

## Michael Joseph

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## SOCIALITE AND SOCIALIST

MARGARET BLUNDEN: *The Countess of Warwick*. 356pp. Cassell. £2 10s.

Lady Warwick certainly deserved this biography, which is a serious attempt to recapture the essentials of a gay personality of half a century ago. Loved by King Edward, an heiress who enhanced her fortune by a lucky speculation in Katanga copper and ruined herself by trusting Ernest Terah Hooley, a socialist who fought Lord Avon at Warwick in 1923—she travelled in a forty horse-power Wolseley motor-car painted red and once journeyed by special train after a meeting of the Social Democratic Federation. She should not be allowed by posterity to rest in the slightly boring beauty class of Royal Favourites. She was—quote Elinor Glyn—"completely fascinating".

Her private life with a husband and lovers is what is today understood by the descriptive word "Edwardian". She was considered as a possible bride for Prince Leopold by Disraeli and Queen Victoria, and imagination can fairly picture her as introducing a new style in royal duchesses and bringing in her train what the Victorians used to call "peccadilloes" and "scrapes". In describing why this marriage did not take place Lady Warwick tells us that the Prince assured her that he cared for someone else. That is probably untrue, and it appears from other evidence that she was the unwilling party. Though she shortly afterwards married Lord Warwick we can hardly believe that he was the cause of her reluctance. Lord Warwick was kind but it would seem that he married his wife partly for her outstanding beauty and partly for those valuable acres of Essex farming land. After a few years he faded from the scene, seeking solace in the company of pheasant and partridge, salmon and trout. When the succession to the peerage was secure Lady Warwick formed a connexion with Lord Charles Beresford, and when this quarrelsome sailor returned to

his own wife Lady Warwick wrote to tell him that one of her children was his and that he had no right to have a child by Lady Charles. Whether by design of Lady Warwick or not this misdeed went to Lady Charles and was the cause of a great *amplification* in high circles which is well described in this book and in Sir Philip Magnus's life of King Edward. After her affair with the King ended which it did while he was still Prince of Wales she fell deeply in love with the late Sir Joseph Laycock. This was unquestionably the deepest of her attachments. "I worshipped him so wildly". When he married, Lady Warwick wrote a furious letter to him in which she referred to his bride as "your new toy with silly face and vacant laugh". Mrs. Blunden tells us that Rosebery was also among Lady Warwick's lovers but Mr. R. R. James in his recent biography of the statesman does not allude to this; the assumption seems to rest on a curious statement by the present Lady Rosebery that a letter to Lady Warwick in existence which is "very personal".

Lady Warwick's outlook on money was perhaps typical of a recognizable strand in the character of women members of the English aristocracy which certainly dates back to Georgiana Duchess of Devonshire. Money like air or water was essential for life and would somehow always appear. As Trollope says of Lady Eustace, such ladies had learnt to draw cheques "but had no other correct notion as to business". Lady Warwick's half-sister, the Duchess of Sutherland, fleeing penniless from Hitler in 1940, is believed to have ordered her maid to her knees and prayed, in unison with her, "O God send us pounds at once". Her sister, we may be sure, would not have acted differently. She was hopelessly imprudent, hopelessly extravagant but never ungenerous and consistently philanthropic. Indeed the theme of a recently published book, *My*

*Darling Daisy*, was her complete confidence that some tremendous power would appear with the aid and let the creditors go.

Such frailties—amorousness, personal extravagance—seem the foundations for a pioneer socialist. Yet strangely it could be said that every whit as effective as the socialist Lady Warwick. In both spheres she moved in the highest circles. The book includes an amusing photograph of her at her home Ebury Lodge, with Arthur Henderson, Ramsay MacDonald, dressed in sport and with Mr. Shiwell and Thorne in more becoming Lady attire. No doubt it would be easy to argue—and the conventional minded did so at the time—flouted by her lovers and scorned by the establishment she rescued herself by supporting advanced opinions. Again, such *disparaging* were a fairly constant note in many of her generation of women rebels from a man-made world, drew attention to themselves, even with the spoils child "Look at Mrs. Pankhurst, Mrs. Asquith, Lady Constance Lytton, the Countess Markievicz, Dr. Maude Hyde and many others could, with varying degrees of justice, be added to such such class. Although Mrs. Blunden concentrates on the story rather than arguing the complexities of character, it is clear that Lady Warwick's reputation from Lady Bountiful, through the formation of Lady Bountiful's school for free meals for school children, "full-blooded" socialism was only consistent and comprehensive but also more noble and deeper than any mere desire to draw attention to herself. Students of those times be grateful for this sensible account of one who was well described by Philip Guedalla as "a great high employed a notable position for her who were not great".

## RIPE FOR THE SHOVEL

LYNN AND GRAY POOLE: *One Passion, Two Loves*. The Schliemanns of Troy. 253pp. Gollancz. 3s.

In the autumn of 1965 a trunk was found in Athens filled with 750 letters and some other notes by Schliemann. A biography of Schliemann and his wife, mainly in the period covered by these letters, but with some excursions into his earlier and her later life, was commissioned by the family from Mr. and Mrs. Poole, who were visitors to a cultural symposium held by the magazine *Greek Heritage*. The result is a series of valuable hints and insights, picked in an appalling prose style and peppered with trivial errors. What we should have been given is a monumental Life and Letters of Schliemann. He himself wrote one of the most extraordinary of nineteenth-century autobiographical essays; and the oddity and power of his character, the depth of his obsessions and both the impressive and pathetic qualities of his private life are already apparent. But there is a lot of mystery about his excavations, and it would be a service to archaeology even now that every scrap of information about them should be collected.

His obsession was the recovery of the ancient civilizations of the Homeric poems. He was a poor child, a freezing student, apprentice, an extraordinary linguist, and in his time a very successful capitalist who did extremely well out of the Crimean War and whose drive and guile were equal to coping among other enemies with a rapacious Turkish and a corrupt Greek Government. He was in the Bre of San Francisco. He was a friend of Robert and his house in Athens was one of the finest of the German neo-classic buildings which are still the principal decoration of that unhappy city. Schliemann was an autodidact with all the autodidactic harshness and craziness that can be so tiresome in a social context, and so powerful an instrument in a scholarly one. He needed and found a young, unsophisticated wife whom he could love and patronize without being hurt, but who in the end would be tough enough to resist him and dominate him, not without love. He was fabulously lucky. The sites at which he dug were known and ripe for the shovel. In more than one of them there had been earlier excavations, but what Schliemann brought to bear

was what the middle nineteenth century was uniquely fitted to produce: the combination of huge capital investment, an engineering blitzkrieg, and the obstinate drive and a certain prosaic thoroughness, which were to mark the rise of Germany in every field.

Mr. and Mrs. Poole make little reference to Schliemann's autobiography, which is available as the preface to the English edition of *Troy and its Remains* (1875), but they follow the Schliemanns through what are evidently personal papers, from the first descent of the self-taught, self-made, newly wealthy financial operator on Athens, where he had asked an Archbishop to find him a new wife, to the moment of his strange death. (He collapsed in a square in Naples and was refused admission to the hospital because his unconscious body had no money in its pockets.) It was an odd, hag-ridden but very successful life. Schliemann was honoured by universities and learned societies, flattered by great museums and by princes, and was a centre of interest in every drawing room in Europe. It is hard to write about him in level terms, because what he actually found in his excavations corresponded so closely to his dreams. The cornerstone was the excavation of "Troy", that is of the Hill of Hisarlik, where, when things were going full-blast, he seems to have recorded neither the find spots nor the details of the great mass of the material he plundered through. Here, to the world's surprise, Schliemann himself, working only with his wife, was lucky enough to stumble on a priceless gold treasure. He hid it from the workmen, smuggled it out of Turkey, dangled it before different governments, and finally gave it to Berlin. It is believed to have been melted down, and at any rate has disappeared since the Russian occupation at the end of the war. It is curious to think that for several years Schliemann's Trojan treasure was exhibited in South Kensington. He followed it with even more romantic discoveries at Mycenae. "Today I have looked on the face of Agamemnon".

As a family memorial this comparatively slim book has great merit. Schliemann's marriage, like all of his arrangements, was from time near disaster. He was at best working and at his best with his wife was with him. He was a physically unattractive and in many ways an appalling figure: he was not only a little child-like dream. At one point he complained that he almost had to suspend his necktie in the Mediterranean and because it was costing him so much to send all his laundry from Athens by fast steamer to be washed in London; however, he had extracted a better term from his London washerwoman, and he thought that with 280 shirts he might get by. It has to be said that Schliemann was a doggy but a lovable man, and very glad that he was married to be right in the face of opinion; one is even glad without going into details that he managed to be extremely rich. It is an interesting apprenticeship success story and a exotic resonance and a scholar's interest; which last, because the interest is never satisfied, is the most interesting thing about this book. It is hoped that General Melles, the surviving grandson of the great man, will encourage a much more detailed publication, or that he will deposit his priceless trunk of letters in the Gennadiou Library.

*The Div Atlas zur Weltgeschichte*, volume 2 (DM 9.80). Paperback DM 6.80. covers the French Revolution and the present day, is another of those remarkable paperback reference books. One hundred and fifty pages in colour offset print, and clear concise and up-to-date political, economic and social problems of the period, except those which must be left out of face in this way. The rest of the volume's 312 pages is taken up by a chronology, arranged by subject and sub-headings, and by a page index. Penguin are to publish an English edition, and Douglas and the Livre de Poche are to publish the other publishers, who have bought rights.

## CONSUMERS AND JOBS

H. S. HOUTHAKKER and LESTER D. TAYLOR: *Consumer Demand in the United States, 1929-1970*. Analysts and Projections. 214pp. Harvard University Press. London: Oxford University Press. £2 8s.

LEONARD G. GILPATRICK: *Structural Unemployment and Aggregate Demand*. 235pp. Johns Hopkins Press. London: Oxford University Press. £3 8s.

Governments who live off the taxpayers, and taxpayers who earn the incomes, alike need to know probable consumers' spending in the future. This is the economist's field, full of models and varying factors expressed in equations and calculations. What Burke ignorantly called "spinsters, economists and calculators". We have such models of our economy at various seats of learning: notably Professor Stone's at Cambridge (Eng.), Professor Ball's at the London Business School, and Professor Johnston's at Manchester. The recent work of H. S. Houthakker and L. D. Taylor is remarkable for its range in time, its breaking-down of aggregate demand into finer detailed demands than heretofore, and its dependability in its projections forward in time, already proven. It took more than fifty commodities in consumption from 1929 to 1961, total consumption, and savings, and projected them onward. The "better Bradshaw" available to American than to British students helped a good deal; but the authors' own work is eminently reassuring about reliability of such projections and programming, once the "Bradshaw" from which the equations are made is properly drawn up and up to date.

Their "dynamic model of demand" has the superficially surprising feature of doing without the effects of price variations (though the authors use prices in their work): "prices are much less important than PCE (private consumption expenditure) in explaining United States consumption. Of the 83 equations, prices appear in only 45, and they only border on significance in many of them." The authors are, rightly, encouraged by their results that they conclude "an explicitly dynamic formulation should now become part and parcel of demand analysis" (their italics).

The patterns of American consumption thrown up by this work are extremely interesting both in themselves and in comparison with patterns in other countries. The work certainly suggests wide differences between American and those of Europe, including Britain. Consumers' spending on heat and light and durables, and transport (as also on health, and more individual items of spending

in the United States and a more collectivized item in Europe) shows striking differences. Personal services cost relatively more in the United States, where, however, durables cost relatively less. Fuel cost less there; so does tobacco, and—which surprises Europeans—most fresh or convenience foodstuffs. A long rise in an average American's income over time expresses itself in a rough doubling of spending on alcohol, but only a marginal increase in spending on food. Such is unlikely to prove the case in Britain, let alone on the Continent, where "the affluent society" still does not mean satiety in food consumed both at home and in restaurants. These authors' work should be closely studied here, where there is so much party-political (or party-political) preoccupation with slight movements in retail prices, with advertising, or with marketing expenditures.

Dr. Gilpatrick's *Structural Unemployment and Aggregate Demand* is

## PARITY AND PROGRESS

RALPH HAWTREY: *Incomes and Money*. 200pp. Longmans. £2 2s.

In *Incomes and Money*, Professor Hawtreay has reviewed postwar economic policy in the light of events since his last book appeared. He has consistently taken a view of the economy which differs both from that of the orthodox analysts descended from Keynes and from the neo-classical school, among whom he developed his own theories. Broadly, his analysis may be interpreted as an argument that there is a purchasing power parity of money throughout the world, and that existing monetary standards are over-valued, or undervalued, according to whatever norm is used.

How the norm is originally established is unclear. The international parities were established in 1946, at a time when the world economy was still in a state of postwar disruption, and the results of this have never satisfactorily been overcome. In particular, the devaluation of the pound in 1949 has led, through its percolation effects on the value of other currencies, to a persistent under-valuation of European currencies and an over-valuation of the dollar. The

result is persistent inflationary pressures in Europe and, presumably, deflationary pressures in the United States. As his chosen instrument for regulating the economy, Professor Hawtreay lays emphasis upon the regulation of credit, since he takes the view that this requires a freely fluctuating level of interest, particularly of Bank rate. He believes that it is a mistaken tendency to identify Bank rate with the whole corpus of economic policy measures, for it thus ceases to be a freely operating market phenomenon and becomes merely an instrument of central policy. Also, because of the persistent undervaluation of sterling, there is a tendency to make credit too freely available. To cure this will require a persistent period of high interest rates. What perhaps is interesting in this lengthy book is the extent to which Professor Hawtreay's ideas have dominated the views of those members of the Treasury responsible for policy, but who are themselves unversed in economics. A close reading of this book should explain a great deal about recent economic policy.

## EARLY ECONOMIST

JOHN STUART: *An Inquiry into the Principles of Political Economy*. Edited by Andrew S. Skinner. Vol. I: 336pp. Vol. II: pp. 339-755. Oliver and Boyd, for the Scottish Economic Society. £7 per set.

John Stuart Mill's first of a long line of books to carry this title was first published 30 years ago. The text here reproduced is based on a later edition by the *Collected Works of 1805*, edited by Stewart, but has been carefully collated with the manuscript of Books 1 and 2, with the first printed version, and with a corrected copy of the version which is in the library of the London School of Economics. Mr. Skinner has wisely omitted some of the voluminous illustrative material that Stuart included, without, however, depriving the work of much interesting information, particularly relating to European countries, with which Stuart became familiar during a seventeen years exile caused by his support for the Old Pretender.

The present edition also contains an interesting biographical sketch and a lengthy analytical introduction which greatly add to its attraction for students.

goods; though he recognized that exchange as such did not create new wealth. In his theory of value, he relied mainly on a cost-of-production explanation, though, as a result of his ideas on the function and mechanism of the process of exchange, he was led to a supply and demand theory of price which was considerably more elaborate than any other at the time. His theory of the balance between demand and work, a state of affairs which produces equilibrium of prices (i.e. a harmony between market prices and intrinsic value), is reminiscent of Cantillon. In his theory of money, foreign trade and the balance of payments he is often obscure and he reproduces a number of mercantilist fallacies. In some respects, however, he was in advance of Hume and Locke, in particular in avoiding a mechanistic view of the relation between the quantity of money and the volume of commodities traded.

In his analysis of the work and his assessment of Stuart's place in the history of economics, Mr. Skinner does his best to arrive at a fair summing-up, avoiding the simple exaggerations of those who see in Stuart only the last mercantilist, and those who regard him as a pioneer of planning and a precursor of Keynes. This task is rendered particularly difficult by the somewhat chaotic manner in which Stuart himself proceeded to evolve and present his views, and the length of time during which his book was composed. At a time when the subject was still in its infancy as a systematic discipline, Stuart's enforced travels, together with his continued interest in politics, were not the most helpful circumstances.

stances in which, in spite of his strong academic bent, he could hope to produce a carefully arranged treatise which would make the task of the later analyst relatively easy. Mr. Skinner manages, however, to bring a good deal of order into Stuart's work, expounding, in turn, his method, his theory of development, and his ideas on economic policy. The imposition, *ex post facto*, of a pattern of this kind, is naturally hazardous, for it tends to impute to the author who is treated in this manner a consistency of approach and the adoption of a deliberate structure which were probably not in his mind at the time he wrote. Nevertheless, Mr. Skinner uses this method to advantage and produces some fresh illumination of Stuart's ideas. In particular, in analysing Stuart's theory of development (in which, incidentally, Stuart anticipated some of the conclusions of Malthus) and the theory of policy based upon it, he explains the curiously old-fashioned flavour (as it already appeared at the time) of Stuart's interventionist views which were so much in conflict with the trusting self-interest and freedom of trade demanded by early capitalism. It would, however, be a gross misreading of history to regard this as an anticipation of the theory of a planned economy, or to see in it much family resemblance with the views of Keynes. Mr. Skinner himself is careful to avoid exaggerated analogies of this kind and though he brings to his final appraisal of Stuart a certain pity, this does not exceed the bounds of what is proper and, indeed, necessary in a work of this kind.

## Autumn 1967

### IN A GLASS LIGHTLY

Cyril Ray

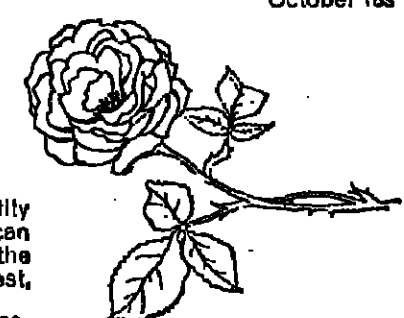
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Published in paperback last year, this compact guide to both dramatic literature and to the live theatre has already established itself as an invaluable quick reference book. The whole is coloured with the comments of the kind that convert a reference book into enlightening reading. *Times Literary Supplement* October 42s

WATERBURY



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A rich historical novel which vividly brings to life Hawkwood's apprenticeship in fourteenth century London and his stirring adventures as a soldier of fortune in the Hundred Years War. October, 30s

Edwin Mullins: *Alfred Wallis*. Cornish Primitive Painter. 112pp. Macdonald, £3 15s.  
Alfred Wallis would, one supposes, have been more than a little astonished to find himself the subject of a work so handsome, so serious, so manifestly giving the reader his seventy-five shillings' worth, furnished moreover with a bibliography which testifies to the enthusiastic admiration of other writers on art and among them some of our most respected art critics, Sir Herbert Read, Adrian Stokes, David Sylvester, so often at variance where other artists are concerned, are united in their admiration for the illiterate scrap-iron merchant who died in a Cornish workhouse twenty-five years ago. Wallis in fact has been very completely 'discovered' and it is to Mr. Mullins' credit that he manages to avoid the kind of silliness which so often afflicts this kind of discoverer. He is, very properly, enthusiastic, but his enthusiasm is tempered by good sense (and by a good sensible use of English). 'Ultimately', he allows, 'he may be allotted only a small place in English painting.' In a less restrained moment he is nevertheless ready to assert that these paintings were 'among the most remarkable produced in England this century'. It is a large claim and made more formidable by the moderation of the author's language. How far can it be justified?

No one is likely to deny the charm of Wallis as a painter. His feeling for

colour is admirable, he disposes his forms within the shapes that he chooses or that are given him with the greatest felicity, he has gaiety, animation, invention—charm. But so has the work of almost any four-year-old child. How much more is there here?

It is illuminating to compare Wallis with Rousseau. The Donatier is so much less primitive: he had been to the Louvre and he tried carefully and conscientiously to make something like the work of the great masters. Wallis was troubled by no such preoccupations, his vision was untroubled by art and he used nature with reckless freedom. He could in consequence take liberties which a more conscious artist would never have permitted himself and in so doing set himself no problems while leaving us in a quandary.

Consider his 'Three-Master with Sea Birds'; here Wallis has painted a sailing ship upon the yellow surface of a blotter. The sea beneath his ship is pale blue and white, the sky above is dark blue; the sails of the vessel are white; but, in the interstices between the sails, the sky and the sea are yellow, that is to say, the surface of the blotter has been left uncoloured. Wallis, a prosaic critic would say, has been lazy. He found it such a boring and daunting prospect to work his brush into the narrow angular spaces between the sails that he went no farther, moreover

if he had done so he would have obliterated the masts and rigging and the little man at the helm and would have had to repaint the yellow background in a *trouvaillie*; it is exactly what a picture needs and all would, theoretically speaking, have been if it had been sacrificed to the interests of naturalism. This had been a painting of the Third Law of Motion. Yet a writer, should he mention these things at all, would conclude: 'Thanks be to Newton!' Of course Newton was not directly responsible: neither is his law relevant here since it is the theories that explain the laws which really matter and it is these that are scientific ideas. Few would dispute that Newton's theory of gravitation radically altered the prevailing climate of opinion and thus paved the way for our present scientific age, ICBMs and all, yet it would be too far-fetched to invoke his name today on that score. The example simply illustrates a distinction between scientific and technological ideas, the tenuous way ideas affect society and hence, also, the writer and his response to them.

The two cultures debate some years ago was quite redolent of Newtonian mechanics: two solid bodies—scientific and literary works or worlds—pictured as colliding and then bounding away in opposite directions; only some were more opposite than others! This does not concern us here since it was more a debate about educational policy than possible influences to be found in literature. If the simile is changed and science is labelled action, the response of literature today is not Reaction but non-action, almost a complete unawareness of scientific ideas.

Why should this be so? To answer this we must first consider how scientific ideas reach literature, for if there is no contact, there can hardly be

## PAINTER FROM PORTUGAL

FELIX DA COSTA: *The Antiquity of the Art of Painting*. Introduction and notes by George Kubler. Yale University Press. £7 4s.

Felix da Costa's manuscript *Antiquidade da Arte da Pintura*, long believed lost, was rediscovered towards the end of the nineteenth century. A reference in it to Charles II's brother, the Duke of York, as 'now King of England' indicates rather precisely that it was written between 1685 to 1688. Costa presumably intended, but in the event failed, to have the work printed. However, at least one manuscript copy has survived, enabling the present first edition of the treatise to be published, nearly three centuries after its composition.

Felix da Costa Meeson (1639-1712) was a Portuguese painter whose artistic productions have only survived in a few engravings bearing witness to the modest merit of his achievement. He was in England between 1662 and 1664, probably in the suite of Catherine of Braganza, and had some slight contact with the royal family. At Hampton Court he was congratulated on his skill in drawing by Charles II. At least twice he had occasion to notice Prince Rupert's interest in drawing, and mentions the latter's invention of a modern method of engraving (i.e. the perfection of the mezzotint which is the subject of Chapter VI of Evelyn's *Sculptura*). While in England, Costa also had the opportunity of observing the esteem in which the king's painter Peter Lely was held at court—in striking contrast to the inferior status of contemporary painters in Portugal. This demonstration of the backwardness of his own country in appreciating the arts, witnessed by Costa during the impressionable years of his early twenties, seems likely to have provided the main spring for writing his treatise.

The object of the *Antiquidade* is explained in its opening pages. 'I have not written this treatise for the learned', Costa tells us in his preface, 'but to the Reader, to make clear to those who are not deeply read, the esteem in which painting is held in all other countries, and also the study upon which it is based, in order that they may be able to differentiate it from the mechanical arts and give it the place which its excellence merits.'

The dedicatory epistle, addressed to an influential aristocrat, Fernão Teles da Silva, seeks his lordship's patronage in order that the art of painting may remain alive in this kingdom, where it is so forgotten as to be almost extinguished.

These themes were not new. Costa's contemporary, Francisco de Hollanda (1517-17-1584) had written in a very similar vein, well over a century previously in his treatise *Da Pintura Antiga* (1548), addressed to King John III, and *Da Beleza do*

*Desegno* (1571) addressed to King Sebastian. Like Costa, Hollanda had spent several years abroad in his early twenties, had there made the acquaintance of great persons (including the Emperor Charles V) and had observed how very much higher was the status of the arts and the social position of artists in Italy than in Portugal. Although nearly all of Costa's principal themes are anticipated in Hollanda's treatises, Costa was almost certainly ignorant of his predecessor's writings, which remained unpublished until the nineteenth century. The close parallel between their works is, however, readily explicable by the near identity of their objectives.

Both largely drew from the same stock of ideas and anecdotes which had been assembled by expounders of the nobility of the arts during the fifteenth and early sixteenth centuries in Italy. The independent repetition by Costa of Hollanda's complaints about lack of respect for the arts in Portugal reveals the persistence, 150 years later, of the same Portuguese indifference which had provoked the pungent irony attributed by Hollanda to Michelangelo in a supposed conversation between them:

Hollanda: Except for the king and his brother, all the rest of my nation neither understands nor values painting. Michelangelo: They do well.

Not unexpectedly Costa 'improves' upon Hollanda in his defence of painting—going into much greater detail and advancing slightly more sophisticated arguments. Other passages in the *Antiquidade* reflect new circumstances specifically relevant to the seventeenth century, for example, a querulous plea by Costa for the creation of a Portuguese Academy of Arts, or, at least, for the appointment of a Court Painter-in-Chief to regulate the affairs of the profession.

Although Costa may be excused from plagiarizing Hollanda's *Antiquidade* is nevertheless little more than a compilation of passages borrowed from other writers concerned with the same theme of the nobility of the arts. He was particularly indebted to Vasari, Romano Alberti, Zuccharo, Passarotti, and Carducho. Passages translated verbatim from Carducho comprise forty-five pages of Costa's manuscript; another twenty-five pages reproduce Gutiérrez; and so on. The positive contribution of Costa himself was thus virtually confined to translation, paraphrase or at best synopsis, and his 'originality' was expressed mainly in choice of source material most of which was itself at best second-hand.

Professor Kubler tries to defend

Costa's work against the charge of being merely derivative. He claims process called *bricolage* (Claude Lévi-Strauss, *La Pensée sauvage*), whereby ready-made objects or fragments are used to make new structural compositions; and also a similar process in the selection of even the most creative painter of figural poses from other works (Roman sarcophagi). Costa, he goes on to suggest, employed *bricolage* as a literary method. The fallacy, however, is evident. *Bricolage* is the borrowing of objects, or figures, or ideas to create new compositions, in the hand were virtually identical to those of the earlier writers from whom Costa copied so many passages. Even more far-fetched and misleading than the characterization of Costa as a *bricoleur* is Professor Kubler's description of the *Antiquidade* as a policy paper directed to the Portuguese Council of State 'by the Crown to found an Academy of Arts'. 'Costa's proposal was shelved', Professor continues, 'but his country now comes to a moment when this country likewise must make decisions about government support of the arts.'

One of the very few original passages in Costa's treatise is a series of short paragraphs devoted to the eighteenth century and seventeenth centuries when it is considered to be the best of all time. The biographical information about these painters contained in Costa's notices is unfortunately meagre, while the references to his works, as Kubler remarks, 'outlived most of the pictures he is describing'. Nevertheless it is disappointing to learn that the editor 'avoided' the opportunity to use Costa's information on his chosen artists to the little else he means uninteresting figures.

The first edition of a seventeenth century treatise on painting, feared to have been lost, and an important event, and an important occasion have been made by those responsible for its publication. The manuscript has been reproduced in facsimile, a transcription (one was supposed to be more convenient in comparison with the original) has been ordered by three or four students, number is not clearly stated by Professor Kubler. The notes are few and far between. Yet the unpublishable remains that if Costa's treatise had been lost, the loss would have been insignificant.

## Crosscurrents—IV

# SCIENCE AND LITERATURE

By Anthony Jackson

REACTION IS EQUAL and opposite to action. This singularly brief statement of the principle underlying our advanced sciences of transportation—space-rafts and jet airliners—is Newton's Third Law of Motion. Yet a writer, should he mention these things at all, would conclude: 'Thanks be to Newton!' Of course Newton was not directly responsible: neither is his law relevant here since it is the theories that explain the laws which really matter and it is these that are scientific ideas. Few would dispute that Newton's theory of gravitation radically altered the prevailing climate of opinion and thus paved the way for our present scientific age, ICBMs and all, yet it would be too far-fetched to invoke his name today on that score. The example simply illustrates a distinction between scientific and technological ideas, the tenuous way ideas affect society and hence, also, the writer and his response to them.

much response. There are conceivably at least four indirect ways; the only direct response would be when the scientist was also a man of letters and this is exceptional.

Taking scientific ideas or theories to mean those of the exact or natural sciences only, the behavioural sciences having been dealt with elsewhere, their most important impact is upon our value system. The classical examples are the theories of Newton, Darwin and Einstein, each of which had a profound though often delayed effect upon our ideas on the relationship between man and nature. The change in values resulting from the widespread acceptance of these ideas naturally affected the reactions of the men of letters. Although Newton was praised and damned by Pope and Keats respectively, his scientific theories themselves were undisturbed. For it was the change in attitudes that mattered, the indirect consequence of Newton's restructuring of our picture of the natural world. The same thing applies to the ideas of Darwin and Einstein, the after-effects of which are better known since they permeate our present value system or, more correctly, value systems. Their combined effect helped to destroy the old monolithic set of values by attacking the intellectual bases upon which they were founded. From *Dover Beach* to *Burnt Norton* is but a short step, but from *Mansfield Park* and *Cranford* via *Howards End* to *Animal Farm* and *Room at the Top* is a very long trek indeed. *Hurry on Down* is an apt commentary.

Noel Annan suggests that the disintegration of the old culture is in part attributable to the decline in respect for authority; this attitude of disrespect typifies the scientific ethos of today; the old men are wrong! The cry for innovation saps the tradi-

tional standards and leaves a moral and cultural relativism. In this welter of opinions it is science, paradoxically enough, that is seen as the true rock, rising above the shifting values of today, self-correcting and self-assured. As F. L. Lucas wittily commented: 'I chibi, Galileo!'

The second way in which scientific ideas have influenced the quality of our life is via technology: the artefacts of our scientifically-orientated industry have changed the tempo and style of our living besides affecting the view we hold of ourselves. The response of literature to this aspect has been manifold, from Tennyson's and Spenser's praise of the locomotive to Lawrence's denunciation of the machine. It is probably here that most discussion centres when the effect of science upon modern life is debated. Strictly speaking, technological ideas are quite different in kind and in effect from scientific ones. Technology is as old as civilization whereas science is relatively a newcomer and is not as inseparably imagined. Whereas new artefacts can have an immediate impact on our lives, this can rarely be said to be true of scientific ideas.

The most feasible way in which scientific ideas are conveyed to the literary artist, as well as to the general public, is by works of popularization. There is for example the occasional use of scientific terminology by poets such as Empson and Day Lewis. Lawrence Durrell employs a popularized version of Einstein, and T. S. Eliot and William Golding appear to have been influenced by that great anthropological popularizer, Frazer; but then that was not science.

Finally, there is the influence of scientific method reflected in the

works of literary critics such as I. A. Richards and others. The 'scientific' approach did not involve the natural sciences however. This criticism could have affected some writers in their presentation of material but the possibility is extremely slender, difficult to show and somewhat marginal as the method is not a scientific idea but an ideal.

What have been outlined above are the channels of information and it is suggestive that all scientific ideas must first be mediated by the common culture, technology or popularization and that little contact is made directly between the scientists' reports and the literary world. This is hardly surprising when one hears of the difficulties that the scientists themselves have in communicating with each other. A recent survey showed that scientific workers mainly keep up with recent developments by reading the advertisements in the journals, not the research reports!

Professor D. J. Price has calculated that the growth rate of scientific activities is exponential, such that there is a doubling in size every ten to fifteen years. One implication is that the population of scientists and technologists is increasing faster than the general population. Oddly enough this rate is the same as that demanded by Parkinson's law, so one day we should all be scientific civil servants! Obviously there must be a falling off and Price has shown that this must occur within a couple of decades. In other words the hegemony of science is reaching a natural limit and the present swing away from science may thus reflect a resistance to the total incorporation of society into a Parkinsonian civil scientist state. Another limiting factor is the sheer

volume of scientific publications: 100,000 scientific and technical journals. Trying to cope with this avalanche of information there are 300 yearly abstract journals and batteries of computers. Little wonder that the scientific worker reads the advertisements and the literary artist recoils in despair.

This digression on the growth of science shows, to some extent, how much our society is and will be involved in scientific and technological activities. Such a startling rate of progress must in itself have some repercussions upon literature as was adumbrated in the two cultures debate. Never since the birth of modern science has scientific inquiry held such high public esteem and this is in part due to the achievements of military technology—space-exploration and thermonuclear weapons—which has forced governments and individuals into maintaining the growth of modern scientific research. Our visible and powerful technological successes stem from a fruitful combination of science and technology that took place a century or so ago and it is science that has gained much of the credit, perhaps undeservedly so. Science has its acknowledged limitations and despite its high status it cannot adjudicate on moral values and is simply not concerned with man as an 'enjoying and suffering being'.

At sundry times poets have felt it necessary to define the relationship between poetry and science, often with a view to showing that they are receptive to new ideas. Its most famous expression is to be found in Wordsworth's Preface to *Lyrical Ballads*, which puts in a nutshell the whole issue of the response of literature to scientific ideas. Only a short



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extract can be given here but it is the hub of the whole argument. If the labours of Men of science should ever create any material revolution, direct or indirect, in our condition and in the impressions which we habitually receive, the Poet will be ready to follow the steps of the Man of science... carrying sensation into the midst of the objects of science itself. The remotest discoveries of the Chemist... will be as proper subjects of the Poet's art as any upon which it can be employed, if the time should ever come when these things should be familiar to us... as enjoying and suffering beings. This hope for poetry was echoed by Cecil Day Lewis thirty years ago: Modern poets are making strenuous attempts to tap the power of science by absorbing scientific data into their work... [but] ideas are not material for the poetic mind until they have become commonplaces for the "practical" mind. Each poet puts his finger on the essential point, that scientific ideas can only be used in poetry (and literature in general too) when "these things shall be familiar to us" and are "commonplaces". Aldous Huxley in *Literature and Science* stresses Wordsworth's phrase "If the time should ever come" and wisely remarks that in that lies the whole problem. Rather gloomily he reiterates his contention made in *On the Margin* that scientific ideas have made no significant impression on the subject-matter of poetry despite the rapid progress in science and technology. To judge from Eastwood's anthology of science verse this would indeed seem to be the case: a few reflections on technology, some scientific terms but no scientific ideas as such are treated. But then it is difficult to see how they could be: turning a scientific thesis into verse would not make it poetry.

Scientific reports need to be unambiguous and impersonal to fulfil their purpose in communicating clearly—almost the antithesis of poetry where ambiguity and personal involvement are the essence of communicating multiple levels of feeling and meaning. In science the use of words is different, though conciseness is a virtue here too: in attempting to subsume several levels of phenomena under one all-embracing proposition for purposes of prediction the terms are uniquely defined, measured without reference to the feelings of the observer and are often expressed mathematically. It is often impossible to state an idea clearly in common language because of the ambiguity latent in words. Poetry could not be written at all with such limitations imposed and when a poet does make use of scientific terms their specificity is lost and he is accused of misinterpretation. The dilemma is not resolvable, for though a poet like Empson uses scientific terms correctly, i.e. with the right meaning, they are irrelevant to theory outside their, specifically, scientific context, non-scientific statements in fact. The scientific idea is not used as its meaning lies within a purely scientific framework. Between the precept and the practice of poets yawns an abyssal if.

What is true of poetry with respect to scientific ideas is also the case with modern drama. If the art of the dramatist lies in his depiction of conflict then he has little time to discourse on scientific ideas; even if Shaw managed to entertain his audiences with some misplaced notions on evolution, this type of play has not been attempted recently. Naturally there are plays about scientists, such as Brecht's *Galileo* and Dürrenmatt's *The Physicists*, which use the characters of famous scientists to point some present problem about society. The nearest British equivalent to using a scientific idea is in *Emergency*, a radio play by the South African writer D. Lytton. The idea is based on the Nobel prize-winning discovery of the transfer of genetic components between bacteria and its use as a satirical weapon against apartheid. The play belongs more to fantasy perhaps. Television plays dealing with science tend to fall into the science-fiction category, as do many films. On the whole there is little use made of scientific or technological ideas in the theatre—to the plays themselves, that is. One might expect that novels would give more scope to the writer wishing to employ or incorporate scientific ideas; but here, too, few respond. Of contemporary writers Huxley was one of the first seriously to envisage their use in *Brave New*

World, even if this started off as being a reply to Wells's naive optimistic accounts of the benefits of science. This novel falls outside the present period but Huxley wrote two works subsequently, *Ape and Essence* and *Island*, both rather melancholy stories that lack the brilliance of attack found in their famous forerunner. The other work usually bracketed with *Brave New World* as an example of the threat of technology is Orwell's *1984*. Both in their different ways are pessimistic views on what is happening to us now. As in many of the older works of fantasy and science-fiction, the projection into the future is a means of showing by a *reductio ad absurdum* argument the folly of pursuing present policies. As novelists of ideas both Huxley and Orwell subordinate the scientific ideas to the moral implications of science and technology. Only Orwell succeeds in giving a satisfactory combination of the two.

Lawrence Durrell in the introductory note to *Balthazar* voices the complaint of the modern artist: "Modern literature offers us no Unities, so I have turned to science and am trying to complete a four-decker novel whose form is based on the relativity proposition". This attempt to apply Einstein's hypothesis on a space-time continuum in such a way that three parts of the novel are spatially interwoven and timeless, while the fourth represents time alone seems to be a naive and unnecessarily pseudo-scientific way of saying what one is doing. Other writers have included scientists as characters in their works since they are now part of the local scene. Content analysis shows an increase in the number of scientists to be found in fiction but this merely reflects the growth of science, and their use is purely incidental to the plot. Scientists, like academics, having specialized knowledge may occupy a key position in the dénouement. C. P. Snow exploits this aspect in *The New Men* but it is difficult to carry this off well unless the ground has been properly covered, or is well known. There is a danger of mystifying the reader with science in such a way that the final effect is just a magical resolution of the plot, a criticism that applies especially to science-fiction. A simpler and more effective use of specialized knowledge is made by Angus Wilson in *Anglo-Saxon Attitudes*. Snow has also explored the relationships to be found in scientific institutions in his earlier work *The Search*. He certainly comes the closest to employing scientific ideas, but it is doubtful whether he could be cited as a creative writer responding to science but rather as a scientist responding to literature. Again there are many minor writers like Haldin (*The Small Back Room*) and Shute (*On the Beach*) who write scientifically orientated thrillers but who cannot be considered here.

The only field where scientific ideas are given free rein is that of science-fiction, a minor province of literature—the short story. As Angus Wilson points out, so-called novels in this genre are really extended short stories or a series of loosely connected stories. The early works of H. G. Wells fit this category and he may be considered the exemplar of this type of story. Such tales have a long history as Amis, the SF fans' apostle, makes clear in *New Maps of Hell*. Although science plays an insignificant part in these stories, the label science-fiction has stuck and it covers works of fantasy and of the future. SF purists have tried to shake off these unwelcome associations by dismissing as works of fantasy any stories which employ more than one new postulate. Writers, it seems, are allowed to depart from the established facts in only one instance—more would savour of magic and the fairy tale. It is important to note that the changes introduced are generally technological ones; these can be made more plausible, one assumes, than dreaming up a new science. Whether this casuistry is at all convincing may be doubted, the result is still fantasy. Of course most such tales are set in the future. This is legitimate and has many precedents, but future refer-

ence does not imply SF. While *New World* and *1984* could be classified, the use of the term *Brave New World* or *Angus Wilson* in the device that has none of the overtones of SF. At the moment, not surprisingly perhaps, American writers dominate and only Golding (and Wyndham) have here achieved a modicum of success. The very fact of SF hamper the creative writer and this may explain the small use of it. There are a number of interesting writers like the competent stories like *The Cloud*, but their sole aim is to entertain. This is not to depreciate but to distinguish them from writers which enlighten us as well as entertain. E. M. Forster once wrote of the called fantasies and one story *Machine Stops* could be counted SF. However, many such *déshpiti*, he explains, while genius inspired, are often worthless.

The task of this article may be likened to looking for the proverbial needle and it sharply poses a question of how one would recognize a scientific idea when sifting through the golden straws of literature. If we are concerned with modern literature, a major problem is to decide whether contemporary writers have stuck in any needles for us to find. This was pointed out how difficult new scientific ideas to emerge in contemporary science in the past consciousness. This may seem to be the apparent barrenness of scientific ideas, but there are weighty objections to their use in literature. Huxley cogently argues the case in *Literature and Science* when he points out the frames of reference of scientific literature are quite distinct. Science, he says, is a device for investigating and communicating more public of human experience and, while literature also is concerned with this aspect, the private experiences (excluded by science) are the important ones.

The common ground lies in the public sector and it is here that action may take place. Science provides information about the relationship between man and Nature, and this has effects upon value systems and hence upon the way we privately view each other and the world. The creative artist is alone in commenting on life, but of his functions is a "critical life" seen from his particular point—it is a personal reaction, necessarily a cold sociology, generalization about society, insight may or may not be less than that of other observers; if these can be sharpened by scientific ideas so much the better. Little use has been made of science; technology, on the other hand, is much easier and more easily employed. By and large technological ideas are popularized by the general public as a matter of course. Occasionally a writer makes a comment upon the implications of technology; Wells, Lawrence, Huxley, Orwell, to mention the best, stand out. For the rest, our technological society is only a backdrop against which men play out their lives.

It may be doubted if any such ideas are likely to affect us today the same way as, for example, the win's did in the last century. The life of Wright in these years. These horizons and it lies, as C. P. Snow points out, in the field of the cular biology. It is now considered expected that biologists, within a few years, will synthesize a self-replicating molecule, that is to say, we shall make a "living" molecule. High Table. Literature's response should prove interesting reading one day.

Librairie Larousse and (Larousse, Paris, has joined forces to produce a series called "Les pedia Larousse de Poche". The first volume published, at 383pp., is *A la conquête de l'espace* by Thomas de Galante, of which set out to present a survey of their respective subjects the layman.

## BIG BATTALIONS

DAVID G. CHANDLER: *The Campaigns of Napoleon*. 1,172pp. Weidenfeld and Nicolson. £6 6s.

HENRY LACHOUQUE: *Napoleon's Battles*. Translated by Roy Monkcom. 479pp. Allen and Unwin. £2 12s. 6d.

The main text of *The Campaigns of Napoleon* contains about half a million words, not counting the appendices giving orders of battle, political summaries and other useful information. There are some admirably clear maps. A carefully chosen error reveals no more than a dozen mispelt names and an occasional infelicitous translation: no mean feat, though there are a few surprising omissions from the bibliography. In fairness, the publisher must also be mentioned: the proofreading is first class, a second error has been used on many of the maps and excellent design and moderate bulk.

Mr. Chandler takes the thirteen campaigns in which Napoleon commanded in person in their historical order, and devotes from five to ten chapters to each—the equivalent of a short book. He has space enough to include all significant detail and he portrays the campaigns with remarkable clarity: a reader with no prior knowledge of the subject would never be lost. In addition there are two initial sections, each of half a dozen chapters, the first of which describes Napoleon's training and early military experience; the second, headed "Napoleon's Art of War", is the real heart of the book.

This section shows the sources from which Napoleon's military thinking was derived and the strategic and tactical conclusions to which it led. Making due allowance for the author's inevitable dependence on previous writers this is by itself a penetrating and original contribution. But Mr. Chandler develops it through an analytical chapter in his account of each campaign showing how each conforms with the principles of Napoleonic warfare and at the same time chronicles the rise and decline of Napoleon's military capacity. The two aspects of the book perfectly complement and reinforce each other: understanding of Napoleon's art of war is heightened by exemplification in the campaigns; the historical account of the campaigns themselves becomes totally comprehensible by being shown in the light of Napoleon's ideas, aims and methods. The background is on a par with the rest. Though he disclaims any great knowledge outside the military sphere, Mr. Chandler has provided, succinctly and accurately, the essential minimum of political, diplomatic and economic information.

It may be that *The Campaigns of Napoleon* will for the most part be read by specialist historians, for whom it will provide a mine of information, a stimulus to creative understanding and a corrective to slapdash thinking. But no one should be deterred by its sheer bulk. Mr. Chandler's prose is hardly inspired, but it is simple and lucid, and the interested layman will gain from his work a clearer understanding of Napoleon's wars and a better insight into Napoleonic warfare in general and of the Emperor's methods in particular than he could glean from any other source or combination of sources.

At a higher, academic level no final judgment can yet be made. The modest phrases of Mr. Chandler's preface do not disguise the challenge he has set himself—to write a modern expository synthesis that will once and for all supersede Jomini, von Warthenburg, Spencer Wilkinson and the rest of a long line of distinguished precursors. Whether he has attained that high aim must await the growth of an informed and critical consensus. But it is certainly no over-rash to suggest that *The Campaigns of Napoleon* may be accepted by many future generations as the

Quidquid agunt homines  
votum timor ira voluptas  
Gaudia discursus  
nostri farrago  
libelli est \*  
JUVENAL

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LOISAY BOYNTON: *The Elizabethan Militia, 1558-1638*. 334pp. Routledge and Kegan Paul. £2 15s.

The century between 1560 and 1660 was a military revolution in Europe. Military strategy and organization changed decisively as firearms replaced the longbow and gradually became more reliable. In this important book Dr. Boynton examines the English militia in the eighty years before the Civil War and finds that it was not unaffected by the changes. By 1587 even in insular England the militia had gained ascendancy over the bow; thereafter popular practice with the latter continued to be enforced only because it kept the younger generation from immobility and because such a cheap primitive weapon might at least "amuse and trouble" any invader. County and civic magazines were stocked with arms imported in large quantities by Sir Thomas Gresham, a dominant London-founded industry and the government recognized the need for training in the use of these tools, and in 1573 it instituted the militia bands, under the supervision of professional master-musicians.

When invasion threatened in 1588 and 1590 the newly organized militia of the various counties could be combined in larger groupings and fairly efficiently mobilized. Dr. Boynton has used important new materials which illuminate the organization, especially in Hampshire and the Isle of Wight in these years. These counties were not by any means the most typical of the country as a whole, but the militia does seem to have reached a peak of efficiency in this period. Afterwards it declined. Under the limitations of the Thirty Years War and Charles I, attempts were made to revive it. Municipal artillery companies, because popular, professional, and because of the Low Countries' example, were the most successful. But the militia, according to the old plan, was only fit for a gallows and a hell-bearer.

Dr. Boynton's book is more than a military history, and it is in the analysis of the political and social conditions for the government's failure to maintain the militia that it is most interesting. It appears, rarely consoling, but responsible and well thought out.

**GREAT GUNS**  
W. KEITH NEAL and D. H. L. BACK: *The Mantons: Gunmakers*. 300pp. Herbert Jenkins. £7 7s.

During the last quarter of the eighteenth century the long-lived fashion for elaborately decorated firearms waned, and henceforth with few exceptions fine guns were distinguished only by the splendid quality of their workmanship. The leaders in this stylistic revolution were the London gunmakers, of whom one of the greatest was Joseph Mantion. Indeed, many British gun-collectors regard him as the greatest of all gunmakers, a view which, though debatable, is reflected in the high prices commanded by his firearms in the saleroom. Now the first detailed account of his career and work, together with those of the other gunmaking members of the Mantion family, has been published.

Apart from a somewhat discriptive appreciation of Joseph Mantion and his brother John the book merits almost unqualified praise. Its three main sections—devoted, respectively





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**KARL JASPERS: *The Great Philosophers***  
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In the first volume of this series Jaspers dealt with what he calls "the paradigmatic individuals": Socrates, Buddha, Confucius and Jesus, and with the seminal founders of philosophy: Socrates, Plato, Aristotle and Kant. The latter trio form the first sub-group of the second major group of the whole project: that of "the groups of great thinkers whom all agree in terming philosophers." Here we have the second sub-group: the great metaphysicians. Next we shall have Group Two, sub-group three: "the great disturbers and then sub-group four: the great

Since the mid-1930s both literature and philosophy have become a little more popular. Edited by Hannah Arendt, *Bar-Dava* \$2.15.

One admirable recent northern review of Fowles, has published a volume of aphorisms, *The Aristos*, and a certain philosophical in the large sense of the word. His ideas are humane, thoughtful and fresh, he is eloquent, makes explicit, although they may seem to be widespread among his contemporaries but not to have been clearly formulated by him. In the whole the book did not get a very good press; even the *Irishman* and *the* *Guinea* treated its author as an inveterate quiver of the influence of Lord Francis (who, it will be remembered, was to mend the electric light in his self). It would seem that the society is firmly wedded to the principle of the division of labour in the field of abstract thought as well as more literally industrial activities.

Indeed, at this time, the shell of self-defence which Charlotte had long been constructing in order to cope with those three unrelenting and contradictory strands in her nature was thickening and hardening into morbidity. The need to love and be loved was, as Mrs. Gerin shows, the mainspring of her being just as it became the motivation of the action of her novels. But Brantwell's disgrace and death followed so quickly by the deaths of Emily and Anne, struck love out of her life until its quiet re-entry during brief marriage. She had to make do with a few special friendships, with Ellen Nussey, with George Smith

Such bland indifference to criticism is not characteristic, and many of the letters in this short collection show how carefully he cultivated the friendship of poets, critics and editors, in the hope of gaining favorable reviews in the literary periodicals. His interest in poetry was genuine, however; his greatest admiration went to Cowper, Crabbe and Wordsworth, but he refused to believe reports of Burns's brutality, and though he deplored Shelley's atheism he rejected hearsay stories of his profligacy. And, in spite of Dickens's preoccupation with the darker side of society and of human nature, he could not throw *Martha Chuzzlewit* aside, "though it is somewhat like having a state through an anatomical dissection of a murderer—or having a tooth drawn."

The value of Barton's letters, however, does not depend principally on

It is clear that Charlotte's creative imagination was fed from complex sources. Part of its nutriment came from her close but detached observation of the external world, part from her own intense emotional involvement at this or that point, and part from the rich fantasy life portrayed in the Angrian stories, a life in which she had found release and freedom. The novels combine these elements in varying degrees. Mr. Rochester, for instance, is a pure Angrian hero and Jane herself has strong Angrian traits despite her refusal to elope after Rochester's plan to marry her bigamously has failed. The point is that Jane's creator is not really shocked morally by the predicament she has invented; but she is emotionally torn. On the other hand, *Villette* depends entirely on her observation of herself and others, freely used and shaped by her imagination. It is astonishing that she had the courage to use her own pain in this way even though seven years had elapsed since her last known letter to M. Heger. For it is her own pain. The characters of *Villette* are not Angrian surrogates. This is what gives the book, despite its obvious faults of construction, an almost preternatural force.

Mrs. Gérin is not a critic; but she has assembled the material on which a satisfactory criticism of the novels could be based.

1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

In the first volume of this series Jaspers dealt with what he calls "the paradigmatic individuals": Socrates, Heraclitus, Confucius and Jesus, and with the seminal founders of philosophical thought: Plato, Augustine, and Kant. The latter trio form the first sub-group of the second main group of the whole project: that is, of "the groups of great thinkers whom all agree in terming philosophers." Here we have the second sub-group: the great metaphysicians. Next we shall have Group Two, sub-group three: the great disturbers; and then sub-group four: "the creative orderers." Finally there will be a third main group ranging beyond philosophy proper to other cognate areas of thought.

Plato, Augustine and Kant are thinkers close to the roots of Jaspers' own style of philosophizing and the essays on their thought were illuminating, even if open to criticism in detail. In this volume, however, Jaspers has moved away from philosophers who for him are "seminal" to thinkers in a tradition which he himself holds under some suspicion. While he admits that metaphysics is necessary and even in a limited sen-

# INKING

Translated by Ralph Manheim

admirable, he considers them metaphysics to be on principle inadmissible. Yet in terms of the work itself, the book is a cumbersome organization of the writer's attempts to present these ideas on his own terms, coming to his own conclusions in a tedious and monotonous, refrain about the essential earnestness as an effort to achieve a new synthesis in each case. The result is repeated in each case. The result is a series of dreary than of tedious and profound expositions. For one who like the format and the substance of the work, it is a possession the first volume, it is a work worth while adding to the collection, but judged on its own merits it is hardly an important contribution to philosophy.

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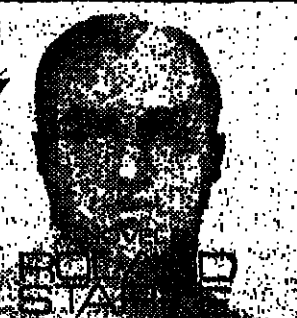
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## ABDUCTION

MARGERY WEINER: *Matters of Felony*. 204pp. Heinemann. 30s.

In 1780, Garret Byrne and James Strange were tried at Kilkenny Assizes for abducting two girls named Kennedy. The young men were ardent and amateurish and the abduction was less a conventional assault on heiresses for gain than a boyish frolic flowing from resentment at the blowing hot and cold of the flirtatious sisters. A priest performed the marriage rites and the young men, in drink, consummated their marriages against the will of the sisters. Soon there was a great hue and cry, to the bewilderment of the two young men, who had fondly hoped that the girls would have applauded their boldness and had no notion that they might be involved in high crime.

But so it was. A ferocious proclamation was issued by the Lord Lieutenant intimating that the authorities were determined to visit "speedy and condign Punishment" on the offenders, and the two were arrested at Millford Haven. The older girl, safe at home, wished to forgive but the younger was intent on revenge and both ultimately consented to be prosecution witnesses. John Scott, who had become Attorney-General at 35, decided to preside at the trial. Feeling was strong against the Kennedy girls and they had to have a military escort on their way to the Assizes. Abduction was defined as "the taking away for motives of lucre..." and the defence claimed that the fact that the girls were heiresses had nothing to do with the matter. The Judge, keen to curry favour with the authorities at Dublin Castle, summed up for a conviction—and got it. Though the jury recommended mercy, none came for the two, or for a third, a boy helper condemned with them. In December, 1780, the hangman first despatched a bullock stealer and then the three, dressed in fine ballroom

garments. Later Scott became Chief Justice and Earl of Clonmel.

Miss Weiner has worked usefully among the sources and she tells an interesting story interestingly.

## MURDER

HANS HABE: *Gentlemen of the Jury*. Translated by Francis Hogarth-Gaule. 268pp. Harvill. 25s.

Hans Habe cites certain "classic" murders in support of two dicta: (a) that such crimes can be correlated to their epoch and its events; (b) that judicial proceedings can too easily be impaired by such influences as, *inter alia*, political pressures or popular prejudices. The cases he has chosen include those of Mme. Steinheil (1899), tried for the murder of her husband and her mother; Sylvester Matiska (1931), multiple murders by train-wrecking in Austria; Lieut. Hofrichter (1909) accused of poisoning an officer and trying to poison others to create a vacancy for himself on the Austrian General Staff; Karl Hau, barrister (1906) accused of shooting his mother-in-law at Baden-Baden; Mme. Caillaux (1914) shooting Gaston Calmette, editor of *Le Figaro*, because of that journal's attacks on her husband, the French Finance Minister.

Mr. Habe does not quite succeed in sustaining his first argument; similar crimes could well have been committed in different times, against different backgrounds, or in different social or political conditions. On his second count, however, he is on much firmer ground. Whether his readers agree or disagree with his theses they cannot fail to be fascinated by his analyses of the characters and methods of all the people concerned.

## CRIMINUSCULE

FRANCIS CLIFFORD: *All Men Are Lonely*. Nov. 250pp. Hodder and Stoughton. 21s.

Here's a really good thriller—about guilt, of course, as all the best thrillers are nowadays. Throughout we see through the eyes of David Lancaster, high up in a secret Department where there has been an ominous leakage, and not the first. We begin by seeing Lancaster's eyes only as a glass darkly, but vision and tension clarify and the ending fairly explodes.

MICHAEL DELVING: *Smiling the Boy Fell Dead*. 214pp. Macdonald. 16s.

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GEORGEY HOUNSFIELD: *The Courtesy of Death*. 205pp. Michael Joseph. 25s.

This really is a farago of nonsense, held together only by Mr. Household's considerable skill in displaying men's ingenuity at the last limits of possible survival. The peg for this hero's frenzied burrowings and eviscerations is a mad cult in the Mendips which leads them to suppose killing no murder so long as you apologize for it beforehand. Mysticismus is rife.

EMMA LATHEM: *Death Shall Overcome*. 190pp. Gollancz. 18s.

Emma Lathe's Wall Street stories have always been charmingly witty and this new one is surprisingly funny, based as it is on the outrageous suggestion of making a Negro a member of the New York Stock Exchange and then drawing such sweet comedy from Civil Rights that the problems of who killed the partner and shot at the Negro are almost forgotten. "A delightful book, as urban as its hero John Putnam Thatcher, senior vice-president of the Sloane Guaranty Trust."

again featuring Piron, the thoroughly professional private eye without—mercifully—a private life. But why, in this book as the last, all this falling over backwards to let a beastly killer off light? There is an advertising background which ties up with the main plot only by the skin of its teeth.

MADEIRA POLI AND: *Thicker Than Water*. 224pp. Hutchinson. 25s.

The middle-aged heroine returns to the old family house in Ireland, so much lost in a dream of recollection that she cannot realize that what was once happiness is now sinister and dangerous; a bit over-romantic, but thoroughly nice for ladies.

JULIAN RATHBONE: *Diamonds Bid*. 191pp. Michael Joseph. 25s.

A promising first thriller, well set in Ankara and Istanbul. But our hero, mainly motivated by his desire to marry someone else's wife, is not an attractive figure, and his largely selfish movements hurt too many other people and make it unnecessarily difficult to catch a violently reactionary plot.

ELLSTON TREVOR: *The Freebooters*. 278pp. Heinemann. 21s.

Mr. Trevor is extremely deft with taut thrilling novels originally and unexpectedly noted. This one follows a small British Army unit in an emergent African state, a group of men unable to endure passively under tribal terrorism; it efficiently builds up to break-out in what must seem a justifiable release.

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## INBRED IMPERIAL

MICHAEL DE FERDINANDY: *Karl V*. 368pp. Tübingen: Rainer Wunderlich, Verlag Hermann Leins, DM.26.50.

The quatercentenary of the death of the emperor Charles V has in the past years provoked in several languages a great many essays and monographs, and the spate continues. Professor de Ferdinandy has something new to tell about him, and it is not in the shape of a conventional biography, but in scholarly essays favoured more by Freud and Marx than by Machiavelli or Marx. He offers a plain narrative of Charles's actions, whether in the field of politics, finance or religion, should the dates of every person listed in the main body. Indicative of its wide coverage is the fact that the different languages." *Times World*

Professor de Ferdinandy is first and foremost a scholar versed in the history of Hungary and central Europe in the Middle Ages; he also has an interest in mysticism, psychoanalysis and social anthropology. With these qualifications, he has been able to approach his subject from an unusual angle. For his Charles, despite his many and perplexing life, remains a figure of solitary proclivities caught in a tangle of personal and family obligations. Charles's aloofness was connected both with a sense of duty and with a congenital desire to cut himself from the world; this was a distinctly characteristic displayed, for instance, by the Portuguese prince Henry when he retired to his tower at Sagres, or by the emperor Rudolf II when he shut himself up in the Alhambra, as much as by Charles himself, towards the end of his life, he shut down his dignities and established himself in the monastery at Yuste. Here, if Saturn was his demon, and solitude was his quest, he died, as he had requested, untroubled by members of his family.

Professor de Ferdinandy examines with acuity the symbolism that exists not far from this celebrated emperor. It had long been planned and had occurred when it did in part because of a series of political misadventures. Like the priest-king who was eventually put to death when he failed to fulfil his term of office, he was also a release from the court ceremonial which he had himself imposed so much to impose upon his subjects. The immediate origins of the ceremonial were Burgundian, but its practical purpose was to ease the burden of governmental routine. Charles de Ferdinandy, perhaps, has successfully suggests links with the customs of the Jewish-Turkish

community the symbolism that exists not far from this celebrated emperor. It had long been planned and had occurred when it did in part because of a series of political misadventures.

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## BEDSIDE MANNERS

MARK HODSON: *Doctors and Patients*. A relationship examined. 159pp.

At a time when there has been considerable discussion both among the public and the medical profession about the future role of the general practitioner the publication of the late Dr. Hodson's book is opportune. A young, intelligent and experienced practitioner has here put together his ideas of how communication not only between patient and doctor but also between doctors themselves can best be improved. Too often, even now, the training of young doctors is orientated towards the methods of the teaching hospital, an institution with which most of these young doctors will have little direct contact for the rest of their lives. But Dr. Hodson is surely rather harsh in his judgment of medical consultants: many, if not most, of these are by now far removed in their manner from their autocratic and dictatorial forebears. When discussing the training of doctors Dr. Hodson puts forward a reasoned and sensible plea for a change in the methods of medical education, so that a greater synthesis can be made of the teaching in the ward, in the laboratory and in the lecture room, both for the pre-clinical and clinical subjects, than has been possible in the past. Some medical schools have gone some way towards adopting this method, and it seems likely that the idea will spread as more medical schools are opened.

In some ways, as Dr. Hodson points out, doctors now have an unfortunate training: at the age of sixteen they are remorselessly tumbled into science, and the humanities play no further part in their formal education.

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He knew that his cures were genuine. He was convinced that they were neither magical nor miraculous. He worked out an ingenious explanation for them in accordance with contemporary scientific preoccupations and so defended it that when it foundered on a remarkable point the cures themselves sank into near oblivion in an occultist morass.

Every era has its own favourite set of analogies, with a fatal tendency to fall into assumptions about the nature of things. The present addiction to such useful and potentially misleading computer jargon as "input" and "feedback" (the recent passion for the term "complex" were paralleled 200 years ago by the habit of thinking in metaphors drawn from electricity and magnetism) pictured, oddly enough, as "fluids". Magnets themselves, made in a variety of "significant" forms, were for a while symbols of scientific magic, rationalized mystery, charged with a power of suggestion intense as that conveyed today by the physically meaningless metal convolutions inside a Delacorty Box. The Jesuit Maximilian Hall employed magnets for healing purposes. Mesmer at first followed his example, but later proceeded to use the idea of magnetism as a "magnetism" that could be concentrated in the hands, in water, in the complicated device of the *baquet*, even in a tree.

This is bound to have a narrow, limiting effect on the minds of many, something which is likely to become more marked as medicine becomes increasingly technological. Dr. Hodson draws a significant distinction between the professional and the veterinary approach to patients: the latter can often result from an almost inhuman approach of teachers to the patients under their care. Linked with this veterinary approach Dr. Hodson shows that it has been associated in the past with the disastrous failure of doctors to listen for evidence of psychological, as opposed to physical, disturbance. It is easy, he says, to miss the psychological cause of much physical disease. A patient will often complain of some relatively unimportant physical condition when he really needs treatment for some profound psychological problem, although, as he says, "certainly the more sophisticated patient these days is less likely to demand a tonic, and more inclined to admit to, say, depression or domestic problems". Listening to patients can be better than prescribing for them. But often, under the terms of National Health Service finance, it may be more satisfactory for the doctor to continue "repeat" prescribing and thus keep a patient content and well rather than to have to see them many times because they are dissatisfied by not having their placebo medicines repeated for them almost as a routine. When patients are elderly and near to their deaths Dr. Hodson again emphasizes the need to treat

them with kindness and sympathy, that their often slender resources can be maintained for as possible.

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## THE WORKERS' CHURCH

Archbishop Temple did not succeed in swinging the Church of England towards the Left, and the Anglo-Catholics working in the slums, even if they were covertly admired, and Dr. Maynor might have made some reference to Father John Grover, were in no real sense representative of ecclesiastical opinion. Archbishop Davidson was certainly cheered in the streets of London when he tried to intervene in the General Strike, but even if he was not quite so isolated as Cardinal Manning in a similar effort during the Dock Strike, he must have known that the cheers were not being echoed throughout the churches when he opened his post on the next morning.

But what Dr. Maynor means with his use of the word "Churches" is that it was out of Christianity that Trade Unions, the Labour Movement, and ultimately the Labour Government, all came. That is true. At no stage in the development of the Movement was everyone who helped it a socialist. What drew Christians into the work was fundamentally compassion of the kind that they saw in Christ. In their economic or political views they were always a mixed bag. Some, following Maurice, were Christian Socialists, some were near Marxists, some like Chesterton had their own peculiar brand of reform, but unquestionably some, even of the slum clergy, voted Conservative. Some like Temple joined the Labour Party, but others, even when they voted Labour, did not. There was never an over-all

organization that successfully welded Christian sympathizers and workers into a single coherent group.

All this is quite clear in Dr. Maynor's brilliantly thorough and always interesting survey. He has gathered and put into order a vast amount of material, an undertaking that compelled him to dredge the files of the religious press. He has had to assess the work done by individuals, as well as by the constantly proliferating societies for particular objects. He has done all this, and out of the amorphous mass of material he has produced what is at once a fascinating record and a valuable contribution to sociological study.

Reading it, and being confronted again and again with people who from deeply Christian convictions helped forward the Labour Movement, and who yet for the most part lacked official support, and sometimes indeed received official opposition, it is impossible not to wonder if the radical theologians may not now be mistaken in thinking that "the drift from the Churches" is due to an outworn traditionalism. It could be at least partly due to the failure of the Churches as organized Christian communities to observe the social content of the Faith. The radicals seem obsessed with theology of an academic kind, demythologizing and the like, but could the primary cause of our troubles be that for generations past the Christian doctrine of man has been overlooked



# Sidgwick & Jackson

PHILIP J. JULIAN

## Edward and the Edwardians

A vivid, if not always respectful presentation of people from greatly differing milieus whom Edward met. September Illustrated 50s

MICHAEL EDWARDS

## British India 1772-1947

A Survey of the Nature and Effects of British Rule

Michael Edwards is a leading authority on British India, and the T.L.S. described a previous work as 'one of the most stimulating essays ever written about the Raj'. October Over 60 illustrations 70s

THOMAS CROWE (Editor)

## Gathering Moss

A Memoir of Owen Tweedy Cecil Woodham-Smith says in her Foreword, 'Owen Tweedy was a remarkable man'. He had an immense knowledge and understanding of both Arabs and Jews. His letters and diaries give candid comment made at the time on events and personalities connected with the Middle East from 1919 to 1948. October 35s

GERALD S. GRAHAM and JOHN ALEXANDER

## The Secular Abyss

An Interpretation of History The authors explore every basic facet of the human situation today and reconcile many ancient beliefs with modern scientific knowledge and philosophical understanding. This interpretation shows a new purpose to life and gives new hope to the individual. October Illustrated 30s

ALFRED BESTER

## The Life and Death of a Satellite

Alfred Bester compellingly tells of the history of the men and machines, of the successes and failures. He describes the exciting drama of a space launch—the tragedy of a mishap, the triumph of a success. October Illustrated 18s

JOHN MICHELL

## The Flying Saucer Vision

The things seen in the sky today and the stories told about them were known in other ages, at the very birth of civilization. The author claims to see beyond the present chaos and future calamity towards the advent of a new order. October Illustrated 25s

Three SF stories by

JOHN WYNDHAM, MURRAY LEINSTER and JACK WILLIAMSON in

## A Sense of Wonder

Edited by Sam Moskowitz *Exiles on Asymptote* tells how man's wonderful adaptability works against him. *The Mole Patrol* is an extraordinary tale of a machine which can dematerialize. *The Moon Era* is an unforgettable tale of a most unusual trip to the moon. August 16s

A new volume in our SF Omnibus series containing:

*The Beast: The Book of Prithi*, and *Planets for Sale* (with E. Mayne Hull) Present A. E. Van Vogt, one of the great contributors to international science fiction, at his village best. October 30s

## Watergate Editions

Classics in Soft covers Editor: C. V. WEDGWOOD

Three more titles for this well-known series.

HUGH CARRINGTON

## The Life of Captain Cook

An interesting and detailed account of Cook's life and travels. September Illustrated 17s 6d

ANNE TRENEER

## The Sea in English Literature

From Beowulf to Dunsen The sea as revealed by poets and explorers of early times. September 17s 6d

CHRISTOPHER DEVLIN

## The Life of Robert Southwell

Poet and Martyr A standard biography of the 'new poet' of the Elizabethan Age. September 17s

Sent for Autumn catalogue

# PONGIDS AND HOMINIDS

WILFRID E. LE GROS CLARK: *Man-Apes or Ape-Men? The Story of Discoveries in Africa*. 150pp. Holt, Rinehart and Winston. 32s.

Ever since 1925 when the first skull of *Australopithecus*, a primitive member of the human family, was discovered in South Africa, controversy has continued about the interpretation to be placed on it and on the numerous subsequent finds of similar fossils in south and east Africa. Nearly every discovery has been regarded by its finder as a hitherto unknown species, and given a new and sometimes unnecessarily complicated scientific name. The accumulation of noncontroversial abnormalities has led to chaos instead of order, and has confused the study of a wonderful array of extraordinary material.

Professor Sir Wilfrid Le Gros Clark stresses again and again the great individual variation in structure that is shown by all species of mammals, and points out that ignorance of, or just ignoring, the literature about such variability leads palaeontologists into the realms of nonsense.

It might almost be supposed that they expect individuals of the same species to be the equivalent of identical twins! Probably nothing has done more to introduce confusion into the story of

human evolution than the reckless propensity for inventing new names for fragmentary fossil relics that turn out eventually to belong to genera or species previously known. Sir Wilfrid has been in the thick of the arguments from the beginning, and has made several journeys to Africa where he studied the original specimens and examined the sites where they were found. He gives a systematic historical account of the discovery of the fossils, and a description of their essential characteristics. He also surveys the controversial statements made by those who regard the australopithecines as apes (pongids), and those who think they were primitive men (hominids). He is one of the latter, and he shows how a statistical error in an analysis of the dimensions of australopithecine teeth made by his opponents demonstrated, when detected, far more emphatically than before the hominid pattern of the dentition.

The author points out that in spite of their small brains the hominids that lived in Africa a million years ago or more had already acquired the anatomical requirements for an erect bipedal posture and gait, and

manual dexterity that enabled them to use or make tools and weapons. He pays tribute to the field workers who discovered the relics although he is frequently in disagreement with their conclusions about them. The reports of the discoveries often lead to polemical controversies 'of a nature not altogether appropriate to scientific discussions nor conducive to a dispassionate appraisal of the evidence'.

Heated as the arguments may have been, Sir Wilfrid never lets his emotions get the better of him; he suavely demolishes point after point in his opponents' theories, never taking advantage of error or absurdity to flout his adversary without mercy. His calm reasoning and his appreciation of all the difficulties makes his interpretation of the mass of evidence all the more convincing. This beautifully written account is exactly what anyone interested in the subject needs to guide him through the wilderness of scattered facts and confusing arguments; it will be acceptable to the layman and to the scientist. Every page of the book bears witness to the author's erudition and deep study.

# LEPIDOPTERA

L. HUGH NEWMAN: *Living with Butterflies*. 228pp. 35s. L. HUGH NEWMAN AND MODRA SAVONIUS: *Create a Butterfly Garden*. 115pp. 25s. John Baker.

At the beginning of the century a certain Leonard Newman, having a passionate interest in butterflies and moths, decided to start a butterfly farm. In *Living with Butterflies*, his son Hugh describes how this enterprise fared until he himself wound up the business in 1958.

The farm catered largely for schoolboys passing through the phase of collecting Lepidoptera, but Leonard Newman, with his unrivalled knowledge, was able to provide many a rarity for the serious collector. The father's interest embraced the drab as well as the showy, while his son admits to being more attracted to the brightly coloured, eye-catching species. Through them Hugh Newman was able to widen his business contacts, supplying living butterflies for the Festival of Britain and occasionally for the film industry.

The author lacks his father's almost obsessive love of moths and butterflies but he grew up among them and describes his various experiences with much gossipy and sometimes amusing detail. There are also brief excursions into more serious subjects, such as butterfly migration and whether or not it is a good thing to introduce foreign species into this country.

The book is occasionally enchanting but more often naive and sentimental. It is handicapped by a style which, in spite of sporadic attempts to brighten it, remains undistinguished. Nevertheless, Hugh Newman has a genuine love of butterflies and for this reason his book will be popular. Whether people will be so carried away by his enthusiasms as to try to put into practice what he proposes

in his *Create a Butterfly Garden* is quite another matter. The average garden is much too small ever to become a butterfly sanctuary and the gardener's wants are seldom compatible with those of his insect visitors. It is a relief to know that the white butterflies, whose caterpillars devour the cabbages, need not become permanent residents.

On a relatively unspoiled part of the North Downs, Hugh Newman is fortunate enough to have a fine garden into which all kinds of butterflies drift in from the surrounding countryside. He can even provide a corner with nettles for the Red Admirals and Peacocks to lay their eggs on, but for this idea support surely will be only lukewarm.

This book has many excellent photographs and some useful tips on breeding our commoner butterflies.

# AVIFAUNA

AUSTIN L. RAND and E. THOMAS GILLIARD: *Handbook of New Guinea Birds*. 612pp. Weldonfeld and Nicolson. £6.6s.

In this bulky volume the authors have assayed to bring up to date in condensed form our knowledge of the birds of New Guinea and the surrounding islands. As stated in the introduction the book makes no pretence to being a field-guide in the modern sense but is primarily a tool for identification of the bird in the hand. Both authors were museum men and both have had exceptional opportunities to study New Guinea birds in the museum and in the field. Many expeditions were made to the country, and so both were well equipped for the task. It is tragic that Dr. Gilliard should not have lived to see the fruit of his labours. He died in New York in January, 1965, a great loss to his favourite science.

There is no question of this book's great usefulness as a taxonomic treatment of the New Guinea avifauna, with keys to the identification of the birds, but as a work of reference of such importance it has one glaring fault: it has no index—surely an unforgivable omission in a work of this kind. This defect is all the more surprising when one realizes the experience of the senior author who must have seen the volume through the press. Only on page v. Comments are, page numbers given to the Orders, and not everyone who may wish to consult this book will have the modern classification of birds at the fingertips. True, there is given on pages 603-605 'A systematic classification by Orders and Families', in which the English names appear, but here again there are no page references to indicate where in the text the families are discussed. (Since this notice was written the publishers have decided to rectify this omission, and have issued a separate index to accompany the first

binding; future bindings will include this index.) The book contains five plates in colour by A. E. Gilbert, which permit the reader to familiarize with New Guinea birds to realize the wondrous colours of some of the species. There are in addition forty-eight plates in half-tone by Mr. Gilbert and D. E. Tibbitts. These monochromes are all crammed together in the middle of the book, a bad practice, presumably to save expense. The map is inconveniently placed in the middle of the synopsis of Orders.

The book proper opens with an introduction in which tribute is paid to the work of the authors' predecessors on New Guinea birds, among whom the late Lord (Walker) Rothschild and Dr. Ernst Hartert come in for deserved praise. The Tring Museum once held the cream of the collections made in New Guinea by Meek, Shaw-Mayer and other famous collectors, and its transfer to New York will ever be a thorn in the flesh of British ornithologists. In this section of the introduction there is not even a passing tribute to the important pioneer B.O.U. expedition (1909-11) and the subsequent Wollaston-Boden-Klose expedition (1912-13) to the Snow Mountains, the results of which filled a whole supplementary number of *Ibis* (1913). There is mention of it only in the references to literature on page 609.

In the section headed 'Plan of the Work' the authors confess to having 'quite understandably' had to 'manufacture' English names for each species in the text. That is, fair enough and useful, but why do they take it upon themselves to discard the time-honoured name *Kentish* (which is the name of the bird) and use 'invented' names like 'Kentish

B.O.U. check-lists and call it a dotterel (which it is not), and also rename the Mongolian plover (*Charadrius mongolus*) a sand dotterel?

Taxonomists make enough confusion by constantly changing the generic and specific Latin names. Cannot they leave the English ones alone when many years of usage have standardized them? Another arbitrary decision is made in the text (to which the authors refer on page 4) by the insertion, contrary to accepted usage, of brackets for every author's name.

There follows an interesting discourse headed 'General Information' in which the area covered in the work, reaching far beyond the island of New Guinea itself, is delineated. It includes the whole of the Papuan sub-region with its many islands. The bird fauna has a total of 630 species and the difference between it and that of Australia comes in for notice. Then we are given sections on Local Distribution, Altitudinal Zonation, Climate, Migrants, Breeding Season and Birds and Man, the whole discussion occupying only twelve pages. The rest of the book, pages 21-601, is taken up with the descriptions, keys, the subspecies recognized, their distribution and what is known of habits, nests and eggs of every species on the New Guinea list.

Considering the difficulties attached to bird exploration in New Guinea it is surprising that so much has already been learnt; but the gaps are still enormous, as they will be for centuries in great forested regions. What is presented by Dr. Rand and Dr. Gilliard in their *Handbook* makes a splendid foundation upon which future explorers and naturalists can build.

Many of the basic documents used as material by sociologists and authors are published by Her Majesty's Stationery Office for Parliament and Government Departments.

Recent important titles include:

**Joint Committee on Censorship of the Theatre** House of Lords Paper 255 and House of Commons Paper 503. 16s. 6d. 10s.

**Report of the Committee on the Age of Majority** (Cmd. 3342) Lord Chancellor's Office. 15s.

**Circumstances of Families** Ministry of Social Security. 12s. 6d. (18s. 2d.)

**Needs of New Communities** Ministry of Housing and Local Government. 9s. 6d.

**Social Services in Britain** Central Office of Information Reference Pamphlet No. 1. 6s. 6d. (11s.)

**Homeless Single Persons** Ministry of Social Security. 2s. 6d. (4s. 6d.)

**Scotland's Older Homes** Scottish Development Department. 15s. 6d. (18s. 6d.)

**Cars for Cities** Ministry of Transport. 2s. 6d. (4s. 6d.)

**Report of the Committee on Libraries** University Grants Committee. 10s. 6d. (15s. 6d.)

Prices in brackets include postage and free list of titles (see subject) under the title 'Her Majesty's Stationery Office Publications', *Homeless Single Persons*, *Scotland's Older Homes*, *Cars for Cities*, *Report of the Committee on Libraries*.

**HMSO** Government publications can be purchased from the Government Bookshops, 100, Strand, London W.C.2R, or from the following booksellers: London, Manchester, Birmingham and Glasgow.

**PLAYS ONE** James Hanley. This great novel was written in 1914. 5s. 6d. (10s. 6d.)

**THE ASPHALT JUNGLE** W. R. Burnett. True, rough, bloody, written in a style that is the very essence of the genre. 10s. 6d. (15s. 6d.)

**A Bibliography of the Works of WINSTON CHURCHILL** Frederick Woods. Revised Edition. 1966. 10s. 6d. (15s. 6d.)

**KAYE & WARD**

Completing a trilogy which synthesises the 'Two Cultures' of the 'Middle Ages' and the 'Modern World'.

**LORD ECCLES** writes 'I intend this very personal account to be a guide to the area of man's life which cannot be held responsible for the priests have led us to believe.

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# BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

context "Dionysius" (passim) might of all persons have been spared so persistent a humiliation.

**Biography and Memoirs**

*The Civil War: Richard Atkins*, edited by Peter Young; *John Gwynn*, edited by Norman Tucker. 129pp. Longmans. 30s.

Peter Young, who writes the general introduction to this series of military memoirs, consisting of edited memoirs with introductions by experts, tells us that we all envy those who have to say about it. In this series the concentration will be on "swordsmen" who have served in the fighting line rather than in the staff. It may be hoped that other memoirs will be less dull than those of the two officers in this volume—Captain Richard Atkins, who served with the royalists and Captain John Gwynn, also a cavalryman and also in the royal army. Neither of them fought in the more famous battles, though Gwynn was at the second battle of Newbury and is sarcastic about Cromwell. The book is conscientiously produced, but whether these two memorialists were worth resuscitating may be questioned.

**Careers** EDMONDS, P. J. (Editor). *Careers Encyclopedia*. 367pp. Macmillan and Cleaver. 25s. The fifth edition, extensively revised.

**Education** *Man through his Art Series*. 64pp. and 20 plates. Educational Productions sponsored by W.C.O.P. and published with the help of Unesco. 30s.

Twenty or so pictures cannot be fully representative of world education throughout the ages, but each picture here is carefully examined and explained as an illustration of the teaching practices of its era. The range is interesting, covering attitudes as well as methods, so that the volume can include as different works of art as Breghe's pen drawing "The Donkey at School" and the carved wood figure of Shamba Bolongongo, King of the Bakuba, from the Congo of about 1600.

**Herstory** FRANKLYN, JULIAN. *Shield and Crest*. With a Foreword by A. C. T. White. Illustrated by Norman Manwaring. 521pp. MacCibbon and Kee. £5.5s.

Some twenty-four pages of extra information, due principally to enlargements of existing sections rather than the addition of new ones, an additional appendix and a few extra illustrations make the third edition of Mr. Franklyn's book different from the first two. Almost every page has been seen and the numbering of the illustrations, which was awkward in the first edition, is now completely rationalized. *Shield and Crest* has already established itself as one of the standard textbooks of heraldry in English in the twentieth century, and the new edition should add to its popularity.

**History** GHOSAL, U. N. *A History of Indian People: Life, Vol. 2. The Pre-Maurya and the Maurya Periods*. 324pp. Oxford University Press. £2.16s. 6d.

Dr. Ghosal, now the doyen of Indian historians, displays in this second volume the same qualities of great learning and acute perception which marked his initial study of Indian public life during the period c. 1200 to 800 B.C. Few writers have been so successful in avoiding the twin perils besetting the impartial interpretation of ancient Indian institutions—on the one hand, the instinctive tendency of western scholars to compare these institutions disadvantageously with those exemplified in Mediterranean civilizations; and on the other hand, the patriotic bias which inclined some Indian scholars to read into the records anticipations of the most enlightened type of modern political and economic theory. The temptation to indulge in the latter kind of interpretation has been particularly strong, since the discovery of the *Arthashastra*, which displays, even if in the rounded and theoretical perfection so dear to the Indian mind, the whole structure and practice of Mauryan statecraft. No better tribute to Dr. Ghosal's historical integrity can be found than his success in

avoiding any trace of facile patriotic bias. While he is justly proud of the astonishing variety and quality of the institutions which enriched Indian public life during the period from c. 800 to 190 A.C., the range of the volume now under notice—he never reads into his sources more than these sources will bear.

This book takes up the change which came over the early territorial State evolved in late Vedic times as the influence of the tribal assembly waned, and a centralized form of polity, whether monarchical or republican in shape, began to extend a rigid bureaucratic control over its subjects. Town and village administration developed into local extensions of the authority of the central government. The logical end of this process was the evolution of a single empire, which reached its peak of efficiency under the Mauryas, only to be destroyed, after a period of striking success, by those foreign invasions and domestic dissensions which have been the scourge of India.

**MARGOTSON, STELLA. Journey by Stages**. 230pp. Cassell. 42s. Stage-coach travel with all its discomforts and excitements from its beginnings at the Restoration until its supersession by the railways is depicted in lively detail. Out of the miseries of travel described satirically by Swift there evolved in the course of a century the golden age of the stage-coach. If the subject is over-familiar, there is compensation in the pleasant descriptive style and the illustrations which include several charming colour reproductions of James Pollard's coaching scenes.

**Librarianship** PALMER, B. I. *From Little Acoms*. The Library Profession in Britain. 176pp. Asia Publishing House. 25s.

The text of six lectures given in Bangalore in 1965 under the Sarada Ranganathan Endowment for Library Science, by the Education Officer of the British Library Association, Mr. Palmer has personal ties with India, going back to 1942, and with Dr. Ranganathan, India's most distinguished exponent of library science, under whom he studied in Madras.

**Linguistics** JENNINGS, GARY. *Personalities of Language*. 288pp. Gollancz. 30s. A "Can you believe it?" book for beginners about the curiosities of language. A lot of odd facts, in both senses, are presented with fluency and enthusiasm.

**Medicine** THOMSON, WILLIAM A. R. *Black's Medical Dictionary*. 1,014pp. Adam and Charles Black. £2.2s. The twenty-seventh edition.

**Natural History** CLEGG, JOHN. *The Observer's Book of Pond Life*. 209pp. Frederick Warne. 6s.

In this new edition Mr. Clegg has brought up to date the nomenclature of some of the groups; added to the text; and enlarged the index. There are also thirteen more photographic illustrations. It remains a first-class introduction to its subject.

**SAOR, BRYAN L. (Editor). Northward Great Wood**. 186pp. Hertfordshire Education Committee. (Copies from the British Naturalists' Association, "Caldy", 11, Deepdene, Putney Bar, Herts.) 21s.

This Hertfordshire woodland has been open to the public for the past thirty years and part of it is used for school camps. To teachers attending the camp this synopsis should be of particular value for all the flora and fauna to be found in the wood are described by competent naturalists. A preliminary chapter records the history of the wood from Norman times, and there is, too, an account of its geology.

**NAVAL STUDIES** BASSETT, MARINE. *Behind the Picture*. 112pp. Oxford University Press. £2.17s. 6d. The picture of the title is a water-colour by Oswald Brierly: *H.M.S. Rattlesnake in Evans Bay, Cape York, 1849*. What lies behind the picture of the ship here riding calmly at anchor is a complex story of difficulties encountered during her survey cruise off the coasts of Australia and New Guinea, 1846-50. difficulties which were by no means merely external. Captain Stanley wrote that

**Sports and Pastimes**

PINAUD, YVES-LOUIS. *Sailing from Start to Finish*. 253pp. Adlard Coles. £3.3s.

Yet another comprehensive book on how to sail, although not a bad one at that. M. Pinaud, a former Olympic helmsman and now the French national team coach, is an authority to be respected, but is suffers from a heavy-handed translation.

**Topography**

PHILLIPS-BIRT, DOUGLAS. *Waters of Wight*. 150pp. Cassell. 30s.

It is difficult to see what useful purpose this rather scrappy book serves. The disjointed chapters on the history of the area are unlikely to add much to anyone's knowledge and, pleasantly though the author writes, he somehow fails to persuade us to share his enthusiasm. Like many others he is concerned about the future of the Solent, but he offers no solutions to the conflicting demands of conservation and recreation on the one hand and housing and industry on the other.

**World Affairs**

KAUL, B



## Letters to the Editor (continued)

## GARLAND FOR GUTENBERG

Sir, The undersigned wrote in the *American Antiquarian* (September 1963) of the Eleventh International Printing Machinery and Allied Trades Exhibition (IPEX), held at Earls Court and The King's Library of the British Museum.

The reception accorded it by the British press was incomprehensible. They did nothing to promote it, or exploit it, or do anything much about it. The *Times Literary Supplement* ran two articles, largely about the aesthetics of printing, which had nothing to do with the show at all. Like the croaking of Poe's Raven, they "little meaning, little relevancy bore," to the matter at hand. Not a single word was said of the superb catalogue, available at the give-away price of 10s. 6d., and sold at the exhibition itself for 5s. 11s. as Shaw remarked, the British don't deserve great exhibitions, at least of books. . . . Though the exhibition was shovelled, its influence, exerted through the catalogues, will long continue.

Questions of space, I have been told, limited some descriptions, illustrations, etc. There is talk of an expanded, more fully annotated and illustrated issue. We hope this is so but, even if it is not, all bookmen will remain indebted to the far-sighted souls who so ably conceived and produced "Printing and the Mind of Man".

I have no reason to revise this opinion after your review gives the greatly expanded edition, "Garland for Gutenberg", June 22, 1967. This had constructive criticism, and made them well but in the main it concentrates on inclusions and exclusions and has little to say of the excellent commentary about most of the items, or of the tremendous effort that went into the assembling of what was unquestionably the most impressive collection of books of this kind ever gathered under one roof and unlikely to be gathered again. America sent, among other things, one of three copies recorded of Lincoln's *The Centenary Souvenir* (the first printing of his famous Address, 1863), and it disappeared in the mail on its return.

The British originated, so far as I know, the "book list" habit, all receiving the same criticism. "Why this, why not that?" The first influential list of "One Hundred Books" was compiled by Sir John Lubbock (later Right Hon. Lord Avebury, P.C.) as Chapter IV, "The Choice of Books", in his charming series of "The History of the Life of John Lubbock" (1887). Sir John wrote: "Our ancestors had great difficulty in procuring books. Ours now is what to select. We must be careful what we read, and not, like the sailors of Ulysses, take bags of wind for

sacks of treasure. . . . lest, as too often happens, we should waste time over trash. . . .

I have abstained, for obvious reasons, from mentioning works by living authors. . . . and I have omitted works on science, with one or two exceptions, because the subject is so progressive. . . .

Sir John's famous list, which was first delivered as a lecture to the London Working Men's College, started a trend. Contemporary interest was so great that the *London Pall Mall Gazette* issued as "Extra No. 24" The Best Hundred Books by the Best Judges. . . . Contributors included Lord Bryce, John Ruskin, and Wilkie Collins. Soon other "Hundred" lists were compiled by Lord Acton and Mr. Shorter. Sir John was not impressed. In the Preface to his latest edition available to me (London, 1921, "41st Edition—273rd Thousand"), he states: "Neither Lord Acton nor Mr. Shorter has convinced me that I should drop any of the books from my list. . . . Mr. Shorter's list is condemned because 'it is too light, too merely amusing. . . . He prefers *Rasselas* to *Molière* and finds a place for Rousseau's *Confessions*, *Boccaccio*, and *Tom Jones*'."

Admitting Lord Acton's list does not suffer from levity, he complains that, though "of sterling worth, some inclusions seem to me too technical, some too special."

Modern taste would seem to agree with this, considering that Lord Acton includes Mignet's *Négociations Relatives à la Succession d'Espagne*, Carle's *Histoire du Mouvement Religieux dans le Canton de Vaud*, Schlegel's *Vergleichende Darstellung*, Hundshagen's *Kirchenverfassungsgeschichte*, and similar rubbish.

Still, there is on Sir John's list at least one work, Sir John's *Le Bonheur et la religion*, which is not in one library I know of which has over a million and a half volumes, in any edition. Sir John's list is overloaded with Orientalia, and who today reads Samuel Smiles? Also, he judged a little in his hundred on the works of Scott, which indeed, constitute a library in themselves, but which I must ask, in return for my trouble, to be allowed, as a special favour, to count as one.

He was a man of strong convictions. He lists Smith's *Wealth of Nations*.

"part of"; Plato's *Dialogues*, "at any rate, the *Apology*, *Cratylus*, and *Phaedrus*" and adds that though he includes the *Shocking* and the *Anders of Confucius* for their influence, "I must humbly confess I do not greatly admire either. . . . I may add that both works are quite short."

So far as I know, he only made two changes in his original list. In 1890 he added Kallistras's *Sakuntala*, and in 1900 he added the *Anders of Confucius* for their influence. "I must humbly confess I do not greatly admire either. . . . I may add that both works are quite short."

"Influence," &c., still continue, and their recent compilers include such figures as Arnold Bennett, Somerset Maugham and Sir Winston Churchill. The writer has long been compiling a list of "Important Books" which do not appear on any other list of important books. Your reviewer has made some valuable contribution.

DAVID A. RANDALL.

The Lilly Library, Indiana University, Bloomington, Indiana 47401.

## EARLY DUTCH

Sir, I confess myself baffled by your reviewer of my translation of Max J. Friedländer's *Early Netherlandish Painting* (July 6). As reviews of translations go, he is generous—it "cannot be faulted. . . . It is exceptionally meticulous. . . . The book reads easily and well."

Yet he does fault me, in citing two instances that might well serve as paradigms of how to render a difficult German passage into English. "Something has been lost," he says, "repeatedly it misses the exact inflexion of the German text."

Of course something has been lost. The exact inflexion exists only in the German text. I do not complain. To miss "only" repeatedly seems to me high praise. But are there no compensating gains? Some day, if I live long enough (I have done only about fifty books so far), a reviewer may even single out a passage or two in which I have improved upon the original.

HEINZ NORDEN.

33 Greenway Gardens, London, N.W.3.

Our reviewer writes—I am happy to note that Mr. Norden does not complain, and he has indeed no reason to do so. It would have given me great pleasure to affirm that the English version was in this case superior to the German, but good as it is I could not conscientiously do this.

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